

2005

# Third space sites, subjectivities and discourses: reimagining the representational potentials of (b)orderlands' rhetorics

Adela C. Licona  
*Iowa State University*

Follow this and additional works at: <https://lib.dr.iastate.edu/rtd>



Part of the [Mass Communication Commons](#), [Rhetoric and Composition Commons](#), [Speech and Rhetorical Studies Commons](#), and the [Women's Studies Commons](#)

---

## Recommended Citation

Licona, Adela C., "Third space sites, subjectivities and discourses: reimagining the representational potentials of (b)orderlands' rhetorics" (2005). *Retrospective Theses and Dissertations*. 1574.  
<https://lib.dr.iastate.edu/rtd/1574>

This Dissertation is brought to you for free and open access by the Iowa State University Capstones, Theses and Dissertations at Iowa State University Digital Repository. It has been accepted for inclusion in Retrospective Theses and Dissertations by an authorized administrator of Iowa State University Digital Repository. For more information, please contact [digirep@iastate.edu](mailto:digirep@iastate.edu).

# NOTE TO USERS

This reproduction is the best copy available.

UMI<sup>®</sup>



**Third space sites, subjectivities and discourses: Reimagining the representational potentials  
of (b)orderlands' rhetorics**

by

**Adela C. Licona**

A dissertation submitted to the graduate faculty  
in partial fulfillment of the requirements for the degree of

**DOCTOR OF PHILOSOPHY**

Major: Rhetoric and Professional Communication

Program of Study Committee:  
Carl Herndl, Co-major Professor  
Diane Price Herndl, Co-major Professor  
Michael Mendelson  
Amy Slagell  
Brenda Daly  
Leslie Bloom

Iowa State University

Ames, Iowa

2005

Copyright © Adela C. Licona, 2005. All rights reserved.

UMI Number: 3184632

### INFORMATION TO USERS

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleed-through, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

**UMI<sup>®</sup>**

---

UMI Microform 3184632

Copyright 2005 by ProQuest Information and Learning Company.

All rights reserved. This microform edition is protected against unauthorized copying under Title 17, United States Code.

ProQuest Information and Learning Company  
300 North Zeeb Road  
P.O. Box 1346  
Ann Arbor, MI 48106-1346

Graduate College  
Iowa State University

This is to certify that the doctoral dissertation of  
  
Adela C. Licona  
  
has met the requirements of Iowa State University

Signature was redacted for privacy.

**Co-major Professor**

Signature was redacted for privacy.

**Co-major Professor**

Signature was redacted for privacy.

**For the Major Program**

## TABLE OF CONTENTS

CHAPTER 1: BORDERLANDS RHETORICS AND THIRD-SPACE SUBJECTIVITY: A LIVED PERSPECTIVE	1
Mapping the Terrain: Interrupting and (Re)producing the (Con)text	14
CHAPTER 2: DISRUPTIVE ACTS AND DISSIDENT PERFORMANCES: THE PROLIFERATION OF MEANINGS AND (RE) PRESENTATIONS	
Third-Space Subject Formation: Somewhere Between Essentialism and Constructivism	21
Third-Space Technologies: Everyday Practices of (B)orderlands' Rhetorics	29
Navigating the Abyss: (B)orderlands and Shifting Subjectivities in Space and Time	35
Zines: Unleashing Radical (Rhetorical) Potential	40
	43
CHAPTER 3: THE POLITICS OF (DIS)(RE)ARTICULATION AND COALITIONAL CONSCIOUSNESS: BUILDING THIRD- SPACE COMMUNITIES	46
Coalitional Consciousness and The Politics of (Dis)(Re)Articulations: The Pursuit of Cultural Reconfigurations	52
(Micro)practices of Resistance: (Re)imagining the Potential for Everyday Transformation	59
CHAPTER 4: (E)MOTION AND CORPOREAL SUBJECTIVITY: ANGER AS EMBODIED RESISTANCE	82
Subject Formation Beyond Binary (B)orders: Embodied Be-ings and Knowing	83
(E)motion as Embodied Knowledge and Resistance	88
Refractions of the Normal(izing) Gaze: Practices of R E V E R S O	98
CHAPTER 5: QUEERING HOMO/GENIZATION/S AND HETERO/NORMATIVITY	117
(Im)Possible Transmogrifications: Explorations Beyond the Binary	119
Trading Places/Queering Spaces: A Transformational Tactic of the Third- Space Imaginary	126
Queering the Subject/Queering the Consumed: Material Brrls at Play in a Material World	132

(Re)Interpreting and Subverting the Cycle of Production and Consumption:	137
(Re)Interpreting and Subverting the Cycle of Production and Consumption: Third-Space Thrifting and Second-Order Consumption	
Dissident Performance in Consumer Culture: Third-Space Subjects	139
Redefine Relationships to Products that Permeate Our Everyday	
The (Re)(In)Formed Conscientious Consumer	149
 CHAPTER 6: (B)ORDERLANDS' RHETORICS AS TOOLS AND TACTICS OF (RE)PRESENTATION	 156
Meta-ideologizing as Third-Space Practice: A Zine Emerging from Within and Beyond	160
Emergent Third-Space Theory	162
Where to Go from Here	164
 APPENDIX A: AN INTERTEXTUAL DIALOGUE	 168
APPENDIX B: THIRD-SPACE SITES AND SUBJECTIVITIES: A CARTOGRAPHIC REPRESENTATION	261
REFERENCES	263



## CHAPTER 1

### Borderlands' Rhetorics and Third-Space Subjectivity: A Lived Perspective

*As a mestiza I have no country, my homeland cast me out; yet all countries are mine because I am every woman's sister or potential lover. (As a lesbian I have no race, my own people disclaim me; but I am all races because there is the queer of me in all races.) I am cultureless because, as a feminist, I challenge the collective cultural/religious male derived beliefs of Indo-Hispanics and Anglos; yet I am cultured because I am participating in the creation of yet another culture, a new story to explain the world and our participation in it, a new value system with images and symbols that connect us to each other and to the planet.*

—Gloria Anzaldúa, *Borderlands, La Frontera: The New Mestiza* (1987, 102-103)

In the quotation above, Gloria Anzaldúa defines a mestiza consciousness as that which refuses fixed dichotomous structures and their reductive implications for matters of (self) representation. I have been interested in the limits and im/possibilities of discourse and its representational potentials beyond the binary ever since I can remember. My intrigue with language and its in-ability to capture and represent lived experiences of the borderlands began when I was a child. Words, meanings, and truths commingled and contradicted one another in the borderlands of my youth. Proper language and proper perspectives had little to do with my everyday except when they were deployed (to demonstrate the efforts) by my great-aunt who worked hard to teach us all that was supposedly proper. The proper had been codified for my great-aunt, mi tia, in the Velázquez Spanish-English / English-Spanish bilingual dictionary and in the works of Emily Post—both texts she referred to with regularity and seemingly appropriate rigidity. I learned from this tia, but the languages, practices, and performances she had refined for herself were but abstractions in my everyday world. My work is informed by the disconnection I experienced in my childhood between what I was taught, what I experienced, and how people, practices, and places were mis-

represented to me along the way. Today I remain interested in discursive practices and misrepresentations of lived experiences.

Language is never neutral; its seeming clarity belies our relationship to words and their histories as well as their multiple, contradictory, and ambiguous definitions. I play with language, using disruptive strategies that reflect my lived experiences as a borderlands' subject. Exploring borderlands' rhetorical practices has important implications for practices of self and Other representation as well as for practices of coalition building. Chela Sandoval notes that "[t]his process of taking and using whatever is necessary and available in order to negotiate, confront, or speak to power—and then moving on to new forms, expressions, and ethos when necessary—is a method for survival" (2000, 29). By investigating the multiple ways in which words are used, my work broadens our academic understanding of language and its implications for practices of representation that have meaning beyond dominant culture.

My work, generally, is a critique of dichotomy. It is steeped in the concept, space, and lived experience of the borderlands. By borderlands I mean the in-between spaces that are created at intersections—be they material, metaphoric, or discursive. Having grown up on the Mexico/U.S. border, my own understanding of the concept of borderlands is embodied, intuitive, psychic, lived, and learned. However, in my work I move beyond my geographic origins; a move, as I explain, made in pursuit of coalition. I begin with Gloria Anzaldúa's definition of a borderland as a "vague and undetermined place created by the emotional residue of an unnatural boundary . . . in a constant state of transition" (1987, 25), and then move into the broader arena I identify as "third space." I make this move as an act of coalition—to pursue and make meaning with others whose geographic location is not the

border. Third space can be understood as a location and/or practice. As a practice it reveals a differential consciousness that according to Sandoval “arises between and through [different] meaning systems” (2000, 180), capturing the movement that joins different networks of consciousness and revealing a potential for greater understanding. As a location, third space can be a space of shared understanding and meaning-making. Through a third-space consciousness then dualities are transcended to reveal fertile and reproductive borderlands where third-space subjects put our perspectives, lived experiences, and rhetorical performances into play. In third-space sites, representational rhetorics emerge that I term (b)orderlands’ rhetorics. Unlike dualistic language structures, (b)orderlands’ rhetorics move beyond binary borders to a named third space of ambiguity and even contradiction. The third-space consciousness inherent in (b)orderlands’ rhetoric can be found, as I shall illustrate, in both academic and nonacademic discourses.

As I prepare to discuss my discursive turn from the borderlands to third space I must first situate myself. I claim a borderlands’ subjectivity. I celebrate the liminality of my identity for I have lived betwixt and between two nations and many cultures.<sup>1</sup> I claim a borderlands’ intersubjectivity over time and across space. I am of and from the border. I embody the border. It is how I know and experience the world. I am aware, painfully at times, of the consequences and risks of my names. In the introduction to the second edition of Gloria Anzaldúa’s *Borderlands: La Frontera*, Sonia Saldiver-Hall references an emergent mestiza consciousness noting that when the new mestiza “names all her names, once again she enacts the culmination of unearthing her multiple [and I would add, at times, contradictory] subjectivities” (1999, 7). I am *entremundista*, a traveler between worlds. I am Chicana / Latina / mestiza / *fronteriza* / *nepantlera*. Third space. My definition of mestiza is

grounded in Anzaldúa's notion of *mestiza* as a mixed-race woman of the U.S.—Mexico borderlands (1987). Being Chicana, *fronteriza*, and *mestiza* is for me about exterior as well as interior spaces, their reciprocal or recursive relationship, and the continual border crossings they imply.

As a borderlands' inhabitant I am neither wholly of one side or the other. I am not either/or but instead both/and. Either/or is a mythical state of being and knowing that demonstrates an uneasiness with ambiguity and obfuscates contradiction. The lived experiences of both/and dilute notions of purity and even authenticity so that neither are meaningful signifiers to me. Purity and authenticity fit neatly into a framework of either/or but not so neatly into a framework of both/and. It is the lived condition of crossing borders and existing in the realm of both/and that together allow me to consciously drift into the re-creative terrain of third space. These border crossings have historically, from a dominant perspective, served to inauthenticate and illegitimate the knowledge claims, indeed the very presence, of third-space sites and subjectivities.

Borderlands have historically been spaces of colonization where powerful forces have imposed, represented, and interpreted historical truths. However, as a borderlands' subject, I am aware of and embody alternative expressions and understandings of my lived experiences. History and place inform my understanding of my own—and Others'—subjectivity. I come from a place where the border is an arbitrary line that constructs and is constructed. It is both meaningful and meaningless. It is both material and metaphoric. It is both visible and invisible. It both divides and it unites. It is powerful and powerless. It is peaceful and violent. It scars the (psychic) landscape for those of us who lived divided as a result of its imposition. I remember when I first worked on Capitol Hill and the congressman

I worked for from our district in El Paso was arguing for distinct EPA standards for air quality in El Paso. He was arguing that air and water pollution did not recognize the boundary that had been made permanent in my own childhood. His arguments made me recall the (privileged) ways in which we had interpreted, ignored, and subverted the border when I was a child. When we would cross forbidden fruit over the border, for example, we subverted (if not blatantly ignored) laws that made no sense to us. How could we make sense of a line drawn in the sand and then through a river with two names that was supposed to divide not just the land, water, and apparently air, but people, real people, our shared culture and our commingled histories? The everyday in these borderlands of my beginning reflected the arbitrary and the senseless.

Borders have been imposed on the land and re-inscribed on and in our bodies in ways that have proven oppressive and subordinating.<sup>2</sup> The notion of embodiment is of importance to my discussion of non-unitary subjectivity and agency because it serves as a material grounding of sorts to resist the potential for discursive essentialism in purely constructivist arguments regarding subjectivity<sup>3</sup>. Identifying a relationship between the material self as embodied and the discursive self as constructed allows for a discussion of subjectivity that takes into account the durable but not eternal self as subject in the world. In resisting the arbitrary nature of borders, third-space subjects can blur the divisions and expose fertile spaces/places for re-invention and the “new subject formations, new cultural formations, [and] new political formations,” that Pérez-Torres re-envisions in his work (1995, 12).

Borders in my experience have all too often been understood and utilized only to divide two things. Binary borders have served to divide and define in the context of identity formation. Traditionally, the discourse and rhetoric of identity has relied on modernist

tendencies that have promoted a notion of self that is unitary, unified, whole, fixed, and stable. Identity configured accordingly disallows the visibility of those third spaces which exceed and are excluded from identity binaries. Resisting binary borders is, for me, a third-space tactic that allows for the exploration of multiple and, at times, contradictory subjectivities. Revealing multiple (inter)subjectivities is a result of a deconstructive process as it requires a challenge and ultimate dismantling of the identity binary.

I contend that the demarcating line of the border—not always a straight line—obscures a third space or fertile ground of unrealized potentials. As third-spaces are revealed, in their metaphoric and material manifestations, they can be represented so that the complex and contradictory experiences and realities of the borderlands are made visible and the stories they reproduce made audible. These revelations can serve to challenge fixed notions of identity. They can further inform intersubjectivity by allowing for the investigation of (re)memory. These revelations will prove re-visionist. I agree with Brummett and Bowers (1999) that “representations are the raw materials for [re]constructing subject positions” (121). (Mis)representations are sources of objectification that, when (re)visioned, can allow subjects to engage in new ways of interpreting and representing lived experiences and new knowledges.

I tactically deploy the word and concept of borderlands by bracketing the “b” of borderlands to read (b)orderlands in order to visibly acknowledge the myriad ways in which borders have ordered, divided, subordinated and obscured. Through such third-space linguistic play, I resist and revision the imposed, artificial, and arbitrary demarcations of borders that have served to devalue third-space being and knowing. For example, if named from above, I am ranked, subordinated, and inauthenticated in different ways on each side of

the border: By bracketing the (b), I acknowledge this hierarchicalizing order as a normalizing and disciplining practice. Borders work much like dichotomies to force false and subordinating oppositions. My written representation of (b)orderlands exposes the taken-for-granted naturalness of these artificial divisions and is therefore a practiced discursive subversion. Through this stylized subversion I also transform (b)orderlands into third space for purposes of coalition and alliance building. Third space becomes a space of (discursive) struggle and of shared meaning-making. Third space as practiced in my work provides the conjuncture of space and time—an opportunity—to reflect on, and revision, the ways in which discourse has been used to (mis)(re)present histories that have erased lived experiences not coinciding with dominant interpretations of life on and of the borders(s). Coming to identify and name a (b)orderlands' rhetoric is not without struggle and conflict for me. I fear my own misrepresentations. By including discursive and metaphoric borderlands in my investigations, I fear losing sight of the tangible and material realities, inequities, and injustices that prevail in the Mexico-U.S. borderlands from which I come. However, I resist the tendency for fear to inhibit or immobilize exploration and action. And so I proceed with this tension that is informed by borderlands—and an emergent (b)orderlands' rhetoric—that for me (discursively) represents third-space lived experience and both/and consciousness as the tangible and the psychic, and the material and the metaphoric.

(B)orderlands' rhetorics are subversive, third-space tactics that can prove discursively disobedient to the confines of phallogocentrism and its neo-colonizing effects over time and space. Throughout my work I demonstrate the creative ways in which third-space subjects put language into play by using disruptive discursive strategies that reflect our lived experiences as fragmented, partial, real, and imagined, and always in the process of

becoming. I identify third-space sites, subjectivities, our dissident performances and discursive practices as materialized in academic and nonacademic contexts. I define third space in an academic context as the space resulting from the crossing of disciplinary (b)orders. I believe third-space theory and practices have broad application potential within the academy. For this reason I demonstrate the ways in which third-space theories inform and are informed by current academic practices. I contend that new knowledges are emerging in academic third space and being represented by (b)orderlands' rhetorics as my work defines them. I also utilize zines, or self-published magazines, as nonacademic examples of third-space. Specifically, the zines I have researched, are creative and generative third-space sites in which (b)orderlands' rhetorics are emerging to represent non-dominant lived experiences.

Traditional reading, writing, and representational structures and practices are ruptured in third-space contexts. Third-space practices inform the writing of this work such that a singular, linear reading of my work is im-possible, even un-desirable. My own writing is an act of disruption that serves to decode and dismantle dominant rhetorical structures. In my work, words like *representation* are often written as (re)presentation because for dominant audiences much of my work might be but a presentation; however, for those of us whose lives are revealed in the process of my work it is indeed a re-presentation of our truths. I write this way as an *homenaje* to what it means to live, speak, read, write, feel, know, and love in im-proper and il-legitimate languages and contexts that obscure, if they don't obliterate, non-dominant truths. Like many third-space subjects I have needed to read and interpret, and reread and reinterpret, in multiple directions. In silence, I learned this trick of reading between the lines. I learned it before I can remember and perfected it in simultaneity with my formal education. I remember vividly, for example, how these practices emerged for



me in elementary school when I read Dick and Jane and Spot books. At home we, too, had a dog Spot, only we called him Lunares. Lunares in Spanish means mole which translates roughly into Spot in English. I read and reread, and interpreted and reinterpreted, my first grade reader from both a dominant *and* a non-dominant, or (non)dominant, perspective. Through a silent, unauthorized act of subversion, I inserted myself—y mi familia—into the text by first, reimagining myself and my history as a central part of the text and next, rewriting the story to fit my lived experience. Only then could I make meaning and sense of what I was supposed to be learning. More importantly, this subversive reading allowed me, at once, to function within and yet beyond a dominant knowledge system. I was six years old. As Chela Sandoval notes, such a reading practice demonstrates a differential consciousness developed and deployed over time as a “survival skill well known to oppressed peoples” (2000, 60).

As I shall argue in Chapter 2, differential consciousness, as a tool of meaning-making, can inform the (de)(re)construction of knowledge and the politics of (dis)(re)articulation (the subject of Chapter 3) as a tool of community building. Additionally, this differential consciousness enables us to value and recognize these shared survival skills that have the potential to contribute to a coalitional consciousness that can, potentially, inform egalitarian social relations and social justice. These practices develop in the realm of third space. Revealed interstitial, third-space locations illuminate the spaces from which third-space subjects self-identify as well as the spaces we occupy and/or are relegated to, individually and collectively, within an academic context and beyond. This text represents an interweaving of third-space concepts, practices, theories, methods, interpretations, and representations. It is third space made manifest. Third-space subjects will recognize these practices as their/our

own. In order to capture the motion in, and generative, creative potential of, third space, my work unfolds in multiple directions.

Emma Pérez contends that the interstitial represents gaps in discourse. My efforts are undertaken, at least in part, to extend Pérez' dialogue by contending that the interstitial (re)presents heretofore occluded spaces *within* subjectivities as well. In my work I make a case for third space, as implying that generative tension from within, to include contradictory and contested space(s) as interior, in-between locations of sorts that inform (b)orderlands' subjectivities over time and across space(s). Third space is a site of (discursive) struggle and of meaning-making as well. It is a site from which identity can be re-imagined and re-visioned beyond the constraints of a binary (b)order. I am specifically interested in investigating (b)orderlands' rhetoric as a third-space rhetorical dynamic to investigate how third-space subjects are (re)presenting ourselves and creating community by speaking and writing in ways that acknowledge these interstitial (in)(ex)terior spaces and experiences.

Believing that reading and writing practices have transformative potential, I acknowledge the activist potential in the writing of zines. Anzaldúa speaks of activist authors who have gone before us as "*luchadoras que nos dejaron un legado de protesta y activismo por medio de la pluma*" (Anzaldúa and Keating 2002, 5). The very act of writing zines is undertaken as an act of subversion and revision. Countercultural or oppositional writing in zines represents a technology of potentially transformative recoding. In the following chapters I will look to works written from diverse, if overlapping, spaces which materialize third space across disciplinary (b)orders. I am interested in exploring and re-producing (b)orderlands' rhetorics that represent the discursive, symbolic, material, and disciplinary borders and boundaries that constrain and produce us and our discourses in the everyday. I

propose that it is through the in-depth exploration of third-space sites and subjectivities that meaningful (re)discoveries can be made about representational and resistant rhetorics that reveal important insights into the transformative potentials of third space. For Chela Sandoval “the social space represented by these 'third-term' identities is that place out of which a politicized differential consciousness arises. It is this personal, political, and cultural configuration that [has] permitted feminists of color from very different racial, ethnic, physical, national, or sexual identities access to the same psychic domain, where they recognized one another as 'countrywomen' of a new kind of global and public domain, and as a result generated a new kind of coalition identity politics, a 'coalitional consciousness'” (2000, 71). Sandoval’s work identifies “third” identities and their transformative potential. For her, coalitional consciousness is a generative, active consciousness in that it recognizes and re-names the historically unnamed and/or otherwise silenced..

(B)orderlands’ rhetorics expose third-space relational complexities<sup>4</sup>. Third-space subjects are recursively related to third-space sites to reveal an intimate connection between place and self. This connection is explored in greater detail in Chapter 5. In order to reflect on and understand its implications in the theory-building work I am engaged in, I slip between the authentic and the inauthentic, the legitimate and the illegitimate, the pure and the impure, and the proper and the improper. I deploy the concept of embodiment through my discussion of corporeal<sup>5</sup> and relational subjectivity and see my flesh, body, bones, and blood as crucial components of my third-space theory and practice. I speak as a corporeal subject of the (b)orderlands. *Yo soy la prieta chula que no es una mula.*

My work is interdisciplinary. It articulates feminisms, academics, and activism. Cultural studies inform my interest in the ways in which discourses are differently produced

and reproduced over time. Feminist, Chicana, and queer studies inform my commitment to the transformational and emancipatory potential of discursive practices. And an activist agenda sustains my interest in the coalitional potential of discourses especially as they are deployed to construct alliances across borders of difference. Finally, believing that we not only shape discourses, but that we are also shaped by discourses, I am interested in the rhetorical dynamics at play in practices and performances of self and Other representation. Gloria Anzaldúa states that the work of mestiza consciousness is to break down the subject-object duality. She challenges us to show—in the flesh and through the images in our work—how duality is transcended (1987, 102). I utilize the concept of third space as a space materialized by this transcendence. In third-space (b)orderlands' rhetorics and their representational potentials emerge to reclaim and resignify language and its intricacies and complexities.

I am most interested in the alternative rhetorical activity that takes place in third space (b)orderlands' contexts—contexts of ambiguity, contradiction, and resistance<sup>6</sup>. I agree with Herndl and Nahrwold that rhetoric is influenced by scholars' perceptions of what is important. I believe the rhetorical dynamics in third-space contexts are important. Investigating the rhetorical activity within the context of third space, I contend, is a scholarly, pedagogical, and activist enterprise. It offers the potential to examine issues of self and community representation and to investigate the dissemination of information and the reproduction of new knowledges, as well as the contradictions and ambiguities that reflect the realities of multiply-situated subjects. The third space of ambiguity is a generative, creative, and productive space, and the discursive practices from these spaces are tied to the production of identities. My purpose is to make visible the sites, subjectivities, and

(discursive) practices of resistance undertaken to generate alternative knowledges, practices, and relations that first imagine, and then re-construct and promote antiracist agendas and models of social justice. I am unearthing and investigating third-space sites and subjectivities as *sitios, lenguas, y empleos de resistencia, protesta, y transformación*.

My work unearths the colonizing tendencies of dominant rhetorical structures and practices, and then deploys rhetorics of resistance, transformation, and (partial and potential) emancipation<sup>7</sup>. As a demonstration and an application of the theory and method of third-space consciousness, I begin with my own imagination which is always in the process of decolonization. It is a decolonized imagination that allows me to begin to dismantle limiting binaries. And so this work is also a postdichotomy project in that it serves to (de)(re)construct the rhetorical structures that have sustained the dominance of dichotomous and thereby subordinating representations of knowledge and subjectivity. In offering this postdichotomous perspective, I explore and map the relational understandings of third-space sites and subjectivities over time and space. The tools and technologies utilized in this unearthing are primarily, though not exclusively, those of the methodology of the oppressed as defined and described by Chela Sandoval in her book by the same title (2000). My work is, at least in part, an answer to the invitation made by Sandoval to acknowledge our complicated places and consciously drift into the abyss beyond dualisms in order to speak a third voice, re-vision third meaning (142–145). This abyss is a third space where subjectivities can be re-imagined and re-membered and from which they can be (re)presented. This project also answers Sandoval's critique that these technologies are all too often not acknowledged as "theoretical and methodological approach[es] in [their] own

right (171). My project unearths, identifies, and applies the methodologies of the oppressed as I understand and have lived them<sup>8</sup>.

### **Mapping the Terrain: Interrupting and (Re)Producing the (Con)text**

I identify zines as third-space sites. While zines are written and reproduced from perspectives that represent a full range of the political spectrum, I analyze contemporary zines whose authors self-identify as feminist, seek to build and mobilize community, and work to forge alliances across lines of difference for purposes of pursuing agendas that are framed in terms of social justice and equity. An emergent coalitional consciousness is evident in zines. Zines may seem a recent phenomenon, however, according to some researchers, revolutionary pamphlets in the United States can be considered precursors. Other researchers link zines to more recent discourses, such as fanzines of the 1950s and the punk zines of 1960s and beyond as the origins of zine culture (see Comstock 2001; Duncombe 2002). While I am interested in zines that may be informed by the counterculture of punk, I wish to move beyond punk culture, which is often andro- and ethnocentric. Instead, I identify zines that advocate for change based on identified intersections of oppression. These identifications, forged across borders of difference, prove coalitional and inform the emergent (b)orderlands' rhetoric I have defined above. Moreover, although electronic zines are prolifically produced and readily available to some, I focus on print zines because not all feminist zinesters have access to e-zines and my emphasis is the potential of zines to build and inform community.

As I illustrate, feminist zines<sup>9</sup> offer a space from which to speak ambiguity and contradiction. Zines not only illustrate the creative and generative capacity of third-space (discursive) practices and cultural reproduction, they offer third-space subjects a powerful site for self and Other representation without the reductive phallogocentrism required in

dominant representational practices. The activist potential of zines is evident in how they demonstrate third-space consciousness, practices, and rhetorical performances. Zines can be single-authored and are often anonymously authored. I focus on co-authored and co-produced zines which allow me to investigate non-dominant community interests and coalitional practices that inform, and are informed by, third-space theory. While they can be sleek productions, zines are often put together in a raw cut-and-paste style, copied, and traded or sold. They can be irreverent, parodic, utopian, and imaginative; thus, in a sense, zines perform the difference they are trying to make. By challenging, reimagining, and replacing exclusionary and oppressive discursive practices, zines perform new representations of subjectivity. Such radical rhetorical performances constitute a third space that offers insight into the multiple-voiced discourses that characterize third-space subjectivities.<sup>10</sup> Academic and nonacademic third-space sites reveal (1) the transformative potentials beyond gender binaries; (2) the importance of revisioning histories; (3) the practices of what I term “reverso” (critical reversals of the normative gaze); (4) the deployment of “(e)motion” as embodied resistance; (5) the emergence of a coalitional consciousness and practices of articulation that have the potential to interrupt and reconfigure consumption patterns; and (6) the creation and mobilization of communities for social justice. These emerging themes and their relationship to (b)orderlands’ rhetorics of representation will be investigated in depth throughout the chapters that follow.

In chapter 2 I further develop the theoretical terms and concepts introduced here and at play throughout my work. In learning the languages of academic theories, I was able to begin to hold theory accountable for what it was supposedly representing. Often theory is managed, and at times produced, within the walls of the academy. I enter into theoretical

dialogues for two reasons. First, like Sandoval, I want to reclaim theory for purposes of explaining the nondominant and especially the ambiguous. Second, I want theory always to be in relation to practice. The theoretical concepts discussed in chapter 2 are intimately connected to the practical in my work. That is to say, theory emerges for me in the sites and practices of the everyday. The theoretical languages of the academy are but another way to investigate, represent, and make meaning of lived experiences. My work aims to value lived experience as not only valid but also as both important and informative. The theories that inform and emerge in my work are those that engage and represent ambiguity. Ambiguity is not the space of indecision but rather a space informed by the lived contradictions of multiply-situated and multiple-voiced subjects. Contradiction is engaged throughout my work so that either-or representations of True and False are not easily applicable, if indeed they are at all.

Chapter 2 also reveals how experiences and representations of ambiguity demonstrate distinct understandings of and relationships to notions of agency, authority, and representation. Specifically, zines are introduced as third-space sites of (b)orderlands' rhetorics offering third-space subjects the potential for social transformation through disruptive (discursive) acts, dissident performances, and transmutations that effect new social, cultural, political, economic, and sexual configurations. The emergent and creative reconfigurations that are represented and performed in zines serve to redefine community and community values. I consider writing an oppositional technology deployed to enact social transformation through the revisioning and representation of alternative truths based on lived experiences. The imaginary in its decolonized manifestation is discussed in Chapter 2 as a powerful dynamic deployed to rewrite and represent ourselves, our histories, and our



desires<sup>11</sup>. Performance theory and its implications in practices of resignification emerge to consider and explain alternative expressions of third-space experiences. Finally, questions of discursive control as exercised and entrenched through dominant discursive practices reveal how change might occur through alternative rhetorical tactics and strategies.

Chapter 3 exposes and explores rhetorical operations that are an important part of alliance formation and coalition building. The critical analysis at work in this chapter identifies disarticulations and rearticulations undertaken first to interrupt taken-for-granted connections and then to forge new connections in order to perform and represent new ways of being, doing, knowing, and relating in third-space contexts. More specifically, in this chapter I begin to explore the intimate, if shifting, connection between site and subjectivity. I investigate the multiple ways in which sites and subjectivities come together to reconfigure social relationships and social practices. I reconsider the practices and politics of articulation to better understand the ways in which (counter)cultural practices and re-production are pursued to enact social transformations. I am interested in cultural formations as reconfigured to represent third space. The notion of coalitional consciousness emerges in this chapter as that which informs pursued reconfigurations and rearticulations and their transformational potentials.

Chapter 4 works to represent the embodied, corporeal, and relational third-space subject. The mind-body duality is effectively rewoven to reveal embodied knowledge in addition to embodied subjectivity. Anger is identified as a motivating (e)motion that propels third-space revisionings and representations. Instances of embodied resistance emerge as tactics of the everyday. An emphasis on revisioned bodies, genders, and sexualities emerges in this chapter. Finally, I introduce a practice I have termed “reverso” to begin explaining

how third-space subjects are returning the normative and normalizing gaze on society to ask who is really sick in a sick society, and who is really mad in a mad world. Questions of pleasure, desire, prohibition, and pathology emerge and are redirected to subvert (mis)representations of the (female) body in consumer culture.

Chapter 5 investigates alternative consumption patterns emerging in third space. These alternative patterns are the result of efforts to disrupt consumer culture as it is imposed throughout society. Postmodern globalization is the context in which these alternative consumption patterns are emerging. While an awareness of globalization and its socioeconomic asymmetries is identifiable in third space, this chapter focuses on local practices of consumption and reproduction that, while connected to the global, are emerging in reconfigured community contexts. I identify the many ways in which consumerism or consumption and reproduction are called into question. Consumption is reconfigured and represented in zines as a conscious interruption to dominant practices predicated on a hegemonically manufactured concept of desire. Desire is reasserted in zines to interrupt dominant (read heteronormative) representations of what is supposed to be desirable. Third-space consumers are questioning, for example, how it could be desirable to participate in consumption that ignores degrading practices of reproduction. Another example of altered consumerism is identified in the creative strategies that are being deployed in third-space to effect subversive uses and representation of ubiquitous products. Importantly, third-space subjects are subverting the socio-economic and classed accessibility to information regarding health and well-being by freely reproducing information that is reserved for those who can afford to purchase it. Finally, second-order consumption emerges as an alternative to first-

order consumption and local practices that resist corporatized mass culture are also explored as third-space alternatives.

In conclusion, Chapter 6 identifies the ways in which third-space theory can help identify and explain creative resistances and responses to oppressing structures and practices. Importantly, third-space theory can contribute to understanding multiply-situated subjects, coalitional subjectivity, and community activism. While third-space hermeneutics have widespread potential and application, and can be identified across a broad spectrum of disciplines, I want to contribute to the radical potential I identify in (b)orderlands' rhetorics. My aim is to advance understanding of third-space theory as well as third-space discursive and rhetorical practices and to contribute (to the potential for) new knowledges at the interstices of feminist rhetorics, queer studies, and cultural studies. Ultimately, I want to participate in the practice and production of a value system that focuses on egalitarian social relationships, equity, and social justice.

I include my own third-space reflections in my zine, *Entremundista*, as Appendix A. I had planned to produce my zine in the margins and, at times, the center of each page in my dissertation. This planned positioning was meant to reveal the creative tensions in the production of my dissertation. Simultaneously writing an academic and non-academic text is a tactic I deploy to disrupt the official and the proper and to effect dialogue across academic and nonacademic texts as well as to demonstrate my own contradictory positionalities throughout this project. My future intention is to propose this dissertation as a book at which time I look forward to a more creative positioning of my unauthorized text. Due to formatting constraints in my dissertation however, *Entremundista*, will remain as an appendix. My zine represents the illegitimate talking back to the legitimate, the improper

talking back to the proper, and the unofficial talking back to the official. This nonstandard act of simultaneous writing is also meant to be a demonstration of the processes and practices of differential, third-space consciousness. Always, in my contradictions and ambiguities, I embody third space and am the nepantlera world(s) traveler crossing the borderlands of my being and knowing and colliding with Others. The diagram in Appendix B titled, *Third-Space Sites and Subjectivities: A Cartographic Representation*, begins to map the complexities and potentials of third space. It is a work in progress that is not meant to be a totalizing representational model but an active mapping in time that invites dialogue and offers a space for coalitional understanding and representation.

## CHAPTER 2

### **Disruptive Acts and Dissident Performances: The Proliferation of Meanings and Rhetorical (Re)Presentations**

In this chapter I discuss the multiple ways in which un-certainty and im-possibility are (discursively) engaged and performed in third-space contexts. Following de Certeau and especially his notion of improper spaces and names, third-space sites are defined in this chapter as spaces of the im-proper and in-authentic. I articulate third-space sites with the experience of (in)authenticity that is so much a part of third-space subjectivity. As Anzaldúa indicates (1987), *mestizas/nepantleras* do not belong to one location, do not speak with one voice, and cannot be (re)presented from within artificial dichotomies. The lived experience of being multiply-situated reveals the uncertain, the contradictory, the ambiguous, and perhaps even the untrue, which has implications for practices of representation.

The will to knowledge and to truth, or the desire for certainty, are, according to Michel Foucault, tools of discursive control. If, as Foucault contends, discourses are indeed patrolled, and I believe they are, in order to manage the proliferation of meaning, then zines offer sites of interrupted patrol where control is resisted, meanings are reconsidered, and new knowledges generated. Foucault's concept of *dans la vrai* considers who has the authority to speak and looks to principles and practices of rarefaction and exclusion as legitimating speakers and authors (1972). Foucault, and Judith Butler (1997) to a lesser extent, conceptualize social actors and authors as neither completely free and independent nor utterly determined. Instead, subjects are historical and, I add, material. History and materiality are neither eternal nor objective but shift and move in un-expected ways.

In *Discipline and Punish: The Birth of the Prison* (1995), Foucault theorizes about power and its effects on subjects. He considers how subjects' bodies are entangled in the political. He contends that bodies have productive power and are subjected to domination. Again, as in discursive formations, his emphasis is on relationships as he considers the relationships between subjects—and their bodies—to power. His conceptualizations of power always involve knowledge since he considers that knowledge and power are always implicated in and with one another. Finally, his ideas of power extend not only to the ways in which discourse is regulated but also to how the subject is disciplined and in so being, also regulated. His notions of the disciplined society are grounded in the surveillance of disciplinary mechanisms to control bodies and delimit discourses. These disciplinary and discursive practices are differently resisted in third-space sites and the practices of (b)orderlands' rhetorics. The concept of resistance is introduced here but will be explored in greater depth in subsequent chapters.

Foucault notes that power, implicated in social structures and discourses, reproduces resistance. It is in the third space beyond the binary of powerful and powerless, or dominator and dominated, that practices of resistance can be found at work. Resistant practices have the potential to be transformative and to generate new knowledges and new ways of being. Knowledge is often born of practice. The idea that resistance is not absolute is in keeping with the Foucauldian understanding that it need not be absolute to offer transformative potential (1980). Indeed knowledge that is produced in the diffuse, even at times elusive, contexts of zines, resists what has come to be understood as imposed divisions between, and subordinations of, girls and women. Zinesters practice a willingness to be informed by temporary knowledge as exemplified, in part, by the temporary nature of zines as well as

their engagement with the im-possible. Resistance can also be uncovered in the politics of articulation. Foucault notes that “connections, cross-references, complementarities and demarcations” are established between “family, medicine, psychiatry, psychoanalysis, the school, and justice,” with each to varying degrees retaining its own modalities (1972, 159). Zinesters often disarticulate these connections, rearticulating them in third space where, after critical engagement and reflection, they take on new meaning. The penetrative power of the normalizing and disciplining gaze is reversed onto society. Before I discuss zines in detail in the following chapters, I first introduce a theoretical framework, primarily based on works by Foucault and Butler that allows me to identify the resistant, representational, and performative potential in zines. Ultimately, my analyses move me beyond this framework thereby contributing to the practice and building of third-space theory.

Practice and performance bring into being what Butler discusses in her work regarding the promises and potentials of repeated resignification (1997). Specifically, Butler makes her argument for the performative nature of speech by concluding that meaning is never fixed but is instead fluid. According to Butler resignification must be repeatedly performed in order for it to make new meaning. Identifying third-space potentials in zines offers further insight into discursive and rhetorical practices and dissident performances undertaken for purposes of resignification and representation. The zines I analyze have important implications for performance theory and the potential of discursive resignification. Performance theory allows for the re-conceptualization of (b)orderlands’ subjects’ potential movement or performance beyond the binary structures of identity and agency. In particular, Judith Butler’s theory of the performative locates agency in resignification through repeated performance.

In *Excitable Speech: A Politics of the Performative*, Butler outlines a general theory of the performativity of (political) discourse in which, *pace* Lacan, she proposes that the distance between speech and action is the space where resignification can take place. Butler investigates the power of speech, taking a Foucauldian view that power is not sovereign but is instead multisituational. Moreover, and as a result of this identified diffusion of power, she considers the agential possibility of resignification of meaning potentially achieved through repetition. She (re)views and (re)considers the notions of sovereign power (and the sovereign subject), the concept of universality, the power of the performative, and the potential for resignification. Butler concludes that meaning is performative and therefore cannot be guaranteed. What Butler performs in theory, many zinesters perform in practice. Zines are material sites of repeated (discursive) performance where resignification and (re)presentation are practiced and explored, and new meanings are generated.

I think we should extend Butler's inquiry beyond language in the metaphoric (b)orderlands to also include subjects (re)presented in material, if at times also shifting, (b)orderlands. While I acknowledge significant insights from Butler's theory, I believe important weaknesses can be found in her conceptualization of power and on her focus of the discursive over the material (see also Bordo 1993). While Butler does acknowledge that power is disbursed throughout society, she does not sufficiently problematize subjects' distinct and shifting relationships of power. Moreover, while Butler identifies the ever-present, if also different, constraints on the practices and potentials of resignification, she does not fully explore them across subject positionalities and contexts. A challenge to, and extension of, Butler's theory is to critically (re)consider the sociohistoric, material, cultural, and political implications of the conventions of language use across contexts. Only then will



her argument serve to bridge the gap between theory and practice as she considers the (im)possibility of resignification of meaning potentially achieved through repetition. In their dissident performances through repeated demonstrations of resistance and (re)presentation, zines offer the sites to redress this limitation in Butler's theory. As Sandoval notes, "[t]o recognize the activity of a differential form of oppositional consciousness, '*la conciencia de la mestiza*,' the activity of a 'strategic essentialism,' as Gayatri Spivak puts it, of 'U.S. third world' or 'third-space' feminism," it is imperative "that power be recognized as a site of multidimensionality" (2000, 76–77). The zines I analyze are sitios—active sitios—of this multidimensionality where resignification is practiced and third-space discourses as (b)orderlands' rhetorics proliferate. Specifically, zinesters as third-space subjects experience this multidimensionality as distinct, perhaps competing, even contradictory, positionalities from which to represent.

Uncertain probabilities and the un-imaginable are engaged as such in zines. However, re-imagined possibilities are important and demonstrate the decolonized imaginary at work in projects and potentialities of revision and recovery. Recovery is both undertaken as a project and deployed as a metaphor. Specifically, third-space projects work to recover the previously obscured and even the forgotten. These projects also provide subjects with the potential to recover from the psychic and material effects of dominant practices of misrepresentation. Engagement with an imagined potential is an important part of recovery projects as it demonstrates a resistance to the devaluing of imagination in dominant contexts. While this engagement leads to the exploration of new or previously obscured territories, it offers no guarantees. An important aspect of third-space "rhetoric," "discourse," and "action," that must also be acknowledged and theorized then, is ambiguity. Experiences and

representations of ambiguity reveal distinct understandings of and relationships to agency, authority, and identification. It is important to note that ambiguity is implicated in the effects of the rhetorics and resignifications that are practiced, performed, and repeated in zines as they may not always prove emancipatory. Similarly, it must be acknowledged that while resistance is evident in these (rhetorical) practices, it may not always prove wholly liberating.

As third-space sites, zines are spaces where uncertainty and ambiguity are valued and authority is creatively subverted and potentially reconfigured. The factors which control the production of discourse, including overt prohibitions, systematized surveillances, appeals to reason over madness, and the will to truth, are interrupted, intercepted, and even critically reversed in zines. The authority and practice of revisioning, as performed through a process I call *reverso* (which I will discuss in greater detail in subsequent chapters), serves to reverse the critical gaze back on society. A critically reversed gaze has implications for practices of representation. The authority and practice of representation in zines is performed as a result of lived experience and a reimagined sense of how things ought to be. As we perform within discourse formations, we are either reproducing conditions of (re)production; we are changing them; or we are doing both. Zines are third-space sites of (b)orderlands' rhetorics which offer third-space subjects the *potential* for social transformation through dissident performances, rhetorical agency, and alternative representations. Recognizing that the effects of third-space representation are potentially transformative has implications for understanding agency and authority in third-space contexts. (Constrained) agency and authority are implicated in the third-space performances and relationships that are practiced in these third-space (con)texts. The notion of *constrained agency* implies an understanding that resistance and power have an inherent relationship. Constrained agency emerges as a

result of the relationship between agentive opportunities and the regulatory power of authority in third-space contexts makes the idea of resistance more than an empty signifier (see Herndl and Licona 2005). Movement between (constrained) agency and authority makes visible the shifting and, at times, contradictory positions in which subjects are situated over time and across space.

In *Woman, Native, Other: Writing Postcoloniality and Feminism* (1989), Trinh T. Minh-Ha reflects on acts and notions of writing and story-telling, history and literature, fact and fiction. As a demonstration of the subordinating effects of dichotomous thinking, she reconsiders how fact is privileged over fiction. Specifically, she looks to the valued consumption of facts as an act subordinating and devaluing imagination. "Imagination," she writes, "is thus equated with falsification, and I am made to believe that if, accordingly, I am not told or do not establish in so many words what is true and what is false, I or the listener may no longer be able to differentiate fancy from fact" (1989, 121). She goes on to reflect on liminal space as a generative space claiming that "being truthful is being in the in-between of all regimes of truth" (121). What she is describing is the Western-constructed division between history and story, noting that as "long as the transformation, manipulations, or redistributions inherent in collecting of events are overlooked the division continues its course" (120). In what she identifies as the "apartheid type of difference" between true and false in "civilized" contexts "there does not seem to be any possibility either as to the existence of such things as, for example, two (or more) different realms of make-believe or two (or more) different realms of truth. The 'civilized' mind is an indisputably clear-cut mind" (125). This "civilized mind" values that which is "clear-cut" over the ambiguous and the imaginative.

Similarly, Foucault engages the notion of truths, among other ways, by noting that a “fictional discourse [can] induce effects of truth . . . a true discourse engenders or ‘manufactures’ something that does not as yet exist, that is ‘fictions’ it” (1972, 193).

Authoritative practices of devaluing and dismissing the imagined and the ambiguous as merely fictive represent those dominant and domesticating practices that have obscured third space as a valid and legitimate site of knowledge re-production and representation.

In an academic example of third-space revisioning, Emma Pérez’s *The Decolonial Imaginary: Writing Chicanas into History* (1999) explores the transformative potential of re-presenting the histories of those of us previously obscured from historical sight and significance. Citing Homi Bhabha, Pérez reconsiders that which has been “unspoken and unseen” as representative of interstitial spaces in an historic (b)orderlands’ context (1999, 5). For Pérez the interstitial is an exterior, in-between space that reflects the tensions and reproduced silences of multiple conjunctures within the context of the (b)orderlands. It is a space that “eludes invasion, a world unseen that cannot, will not, be colonized” (115). According to Pérez it is the space of the decolonial imaginary, a third space of newness, rearticulated desire, revisioned histories, and empowerment; in short, a space of the emancipation of third-space consciousness from which histories, and even futures, can be re-imagined.

Pérez uses the decolonial imaginary specifically to re-vision historic (mis)(re)presentations of Chicanas over time and space. The decolonial imaginary, broadly deployed, allows us to re-claim certain spaces in time to re-tell our stories and thereby resist and transform historical misrepresentations. Specifically, for Chicanas to revision ourselves as active participants in history, more than Madonnas and more than whores, we must bring

our imaginations to bear on our diverse historical roles. Pérez' emphasis on the decolonial moves us to reimagine our history from a non-colonial perspective. Chicanas are utilizing collective imaginations in literature to retell our decolonialized tales. Graciela Limón, for example, in *Song of the Hummingbird* (1996), offers an historical account of the conquest from the perspective of an Aztec princess. Imaginative historical reversals and revisionings allow us to see ourselves as active agents in history.

**Third-Space Subject Formation: Somewhere Between Essentialism and Constructivism**  
Subjects and (re)presentations of subjects are being re-imagined by third-space feminists who are theorizing across academic contexts in order to investigate and explain agency and subject formation. In addition to Emma Pérez, many other feminist theorists across disciplinary (b)orders, including Lois McNay, Donna Haraway<sup>12</sup>, and Lorraine Code, believe that the imagination creatively resists the restrictive nature of language and linguistic taxonomies, especially as these serve to define gender and gendered experiences. There is emancipatory and agentic potential in acknowledging and employing the imaginary. If we can re-imagine ourselves beyond the limits of language as it has traditionally been utilized in matters of representation to reproduce a dominant social order, we can begin the creative, generative, and agentic process of re-naming ourselves and re-claiming our herstories. The imagination is both a tool and a process. As a tool, the imagination allows us to move beyond the reductive and restrictive tendencies of binary dualisms. As a process, the imagination is that which is involved in both potential and realized differences in and among subjects in formation. According to Anzaldúa "[i]magination, a function of the soul, has the capacity to extend us beyond the confines of our skin, situation, and condition so we can

choose our responses. It enables us to reimagine our lives, rewrite the self, and create guiding myths for our time” (2002, 5).

Re-considering the role of the (decolonized) imagination as it pertains to the psycho-social is an important step in coming to terms with poststructuralist notions of the subject. Poststructuralist theory, as it pertains to subject formation, has served to highlight the fragmented nature of being. The decolonized imaginary articulates or links the psychic (self) and the social (self) without privileging one over the other. Allowing for the establishment of the reciprocal nature of the psychic and the social offers a more nuanced insight into third-space subjectivity. The psychic and the social are not mutually exclusive, nor does one preclude the other. More importantly, an established reciprocity between the two necessarily disallows any notions of the sutured self as an autonomous, whole, individual dichotomously divided between mind and body.

Psychoanalysis as it has been traditionally understood has worked to theorize women as Othered subjects who are formed around a fundamental lack. Freud’s notion of lack for women was psycho-anatomically centered. Lacan reconfigured the idea of this lack as a perpetual search for the real or that which was lost after maternal separation. In addition to these negative notions of gendered subject formation, psychoanalysis has further served to perpetuate the notion of the individual (see also McNay 2000). The effects of psychoanalysis have been to leave little room for a self that is other than always already determined. Moreover, it has left little room to investigate the self as a messy mixture of private and public, individual and collective, inside and outside. As McNay aptly points out, through a dependence on archetypes, psychoanalysis has been hard pressed to account for individuals who live and express their subjectivity as distinct from the determined and limiting options

available according to prevailing psychoanalytic thought. Here I think it is worthwhile to consider essentialism not as imposed but strategic. I turn then briefly to ideas inspired by Hélène Cixous, Luce Irigaray, and Emma Pérez.

In “The Laugh of the Medusa,” Hélène Cixous takes an essentialist view of women as evidenced in her imperative that women must write themselves, and other women (1975). Cixous calls on women to unite women with writing, a practice she identifies as predominately androcentric. According to Cixous, women who write women, and themselves, engage in an act that is subversive and invention that can be transformative. Cixous’ essentialism is strategic and neither biologic nor anatomic. This is evidenced in her qualification of the categories of woman and man. For example, when she refers to woman it is “...in her inevitable struggle against *conventional* man,” (347, emphasis my own). This is an important qualification as Cixous is not referring to notions of a biologically or anatomically determined male but to “conventional man.” It follows that she is not defining a biologically determined woman. This is evident when Cixous states, “there is... no general woman, no one typical woman” (347).

Cixous’ power is in naming the universalizing subordinating effects of sexism and patriarchy as represented in phallogocentric discourse. The power to name is a power long recognized by feminists. According to Cixous and like-minded scholars, the insidious practices and effects of sexism as experienced within patriarchy may differ in degrees for women but not in truth. Women are situated distinctly within and have distinct relationships to the patriarchy but it is the patriarchy that they have in common. Cixous’ categories are not fixed but are instead fluid. They do not therefore promote that reductionism so often attributed to essentialists. This is made clear in her notion of bisexuality. Cixous opposes

and sees as artificial the sexual and gendered dichotomies dictated by the heterosexual imperative. Her notion of the bisexual resists the man/woman oppositional binary but it does not oppose sexual difference(s).

In her essay, "Irigaray's Female Symbolic in the Making of Chicana Lesbian Sitios y Lenguas (Sites and Discourses)," Emma Pérez uses the works of Luce Irigaray to explore the implications – risks and potential benefits- of essentialist representations of non-dominant experiences. Pérez writes, "if we do not identify ourselves... then we commit social and political suicide" (1998, 89). I agree. Pérez is talking precisely about the naming and identifying Cixous is discussing and undertaking in her essay. As women, and more importantly for this work, as third-space subjects, we can name ourselves strategically while accepting multiple, contradictory, competing, and perhaps even incommensurate notions of third-space experiences. Pérez contends that to engage in strategic essentialism is to engage in active resistance to effective silencing and marginalization. Pérez defines strategic essentialism as a necessary and "dynamic process...[giving] voice to each new marginalized social or political group" (87). According to Pérez, strategic essentialism must be employed in attempts at (re)presentation from within hegemonic structures. She contends that we should consider the power that can be generated in counter-sites as a result of the "caucusing" effects of strategic essentialism (Pérez, 88).<sup>13</sup>

Social constructivist thought, on the other hand, considers subjects products of determining external social forces. However, it alone does not account for the varied ways in which the differentially constructed corporeal subject in a material(ized) and commodified context is received, and moves, in the world. Moreover, constructivist thought and theory do not sufficiently account for the im-possibilities of deconstructing and reconstructing



subjectivity across contexts. Most importantly, for purposes of this discussion, it tends to overlook the interior as a space that is implicated in subject formation. Foucault understood the implications of discourse on subject formation. His interests, however, were decidedly focused on the exterior or exteriority. His move to theorize the exterior provided for a much-needed investigation into the socio-discursive implications on subject formation. However, his focus rendered matters of the interior self virtually unimportant and invisible. Perhaps more importantly, social constructivist thought moved theoretical reconsiderations of the self to artificially equitable spaces for reformation. That is to say, a self formed or constructed implies that reconstruction should be able to be undertaken across contexts. Social constructivist thought all too often overlooks the diverse material and historical implications of subject re-formation. The notion of embodiment speaks to the implications of the multiplicity of social forces on subject formation. The material and historical are implicated beyond the exterior into the spaces of the interior. Other important influences of subject formation that cross the interior/exterior boundary include socio-cultural myth and the imagination. Whereas there are limitations in psychoanalytic and social constructivist conceptualizations of subject formation, in understanding them through their reciprocal relationship a new space for inquiry is revealed. This psycho-social third-space will be taken up in greater detail in chapter 4.

The writing of zines is born of the abilities, even perhaps necessities, of reading the world differently and imaginatively. Zines represent third-space sites where the imagination is at play and where third-space technologies of decoding and recoding are deployed to reveal (b)orderlands' rhetorics. Articulating the work of Pérez (1999) regarding the decolonized imaginary and Sandoval (2000) regarding differential consciousness and third-

space technologies allows for a greater understanding of the generative and emancipatory potential in third space. Specifically, Sandoval notes that “[t]he willingness to take up sign reading in order to examine dominant orders of thought could serve to liberate meaning again to a realm in which hierarchies are undermined, thus releasing Western consciousness into a renewed creativity” (135). Pérez contends that the differential consciousness outlined in earlier works by Sandoval “allows for the mobility of identities between and among varying power bases,” and that this mobility is “a third space feminist practice . . . that can occur only within the decolonial imaginary” (1999, xvi). Pérez likens the decolonial imaginary to differential consciousness noting that they are both technologies of theory that can be engaged and used to uncover the obfuscated and misrepresented. Zines are third-space sites where these technologies are engaged and deployed to generate new knowledges that address alternative ways of being and knowing in the world.

Zines matter. They serve as a space from which to reveal overlooked concerns and un(der)represented voices. They are rants and raves against injustice and social inequality. They are meaning-making, knowledge-sharing, and community-building tools. They speak and reflect the (b)orderlands’ rhetorics of representation that I have described above. They speak of and offer narratives about (the lack of) child care; they speak of mental health, body image, poverty, rape, safety, spirituality, color, sex(ualities), gender, the confines and artificiality of a dominant dichotomous social order. They are savvy, angry, complicated, and raw. They are spaces where new meanings and new knowledges are made and (re)considered. They are real, imaginative, creative, and productive. They are theoretical and practical. Zines are building community and creating conversations. These communities are materialized through the politics of articulation (about which I will speak in greater depth in

the following chapter). Zines manifest myriad (micro) practices of resistance to enact social transformations. The very act of writing zines is undertaken as an act of revision and subversion. In terms of the methodologies of the oppressed, countercultural or oppositional writing in zines represents technologies of potentially transformative decodings and recordings.

### **Third-Space Technologies: Everyday Practices of (B)orderlands' Rhetorics**

The writing of zines is itself an oppositional technology deployed by third-space subjects. As Sandoval notes, "the agent of the third voice is *bound* to the process of differential consciousness and its oppositional technologies" (2000, 206). Trinh reflects on postcolonial practices and processes of writing. Her focus is on the fragmented woman-subject as author. She notes that as the "focal point of cultural consciousness and social change, writing weaves into language the complex relations of a subject caught between the problems of race and gender and the practice of literature as the very place where social alienation is thwarted differently according to each specific context" (1989, 6). She goes on to dissect the rituals of writing that give one 'writer' status. She notes that a writer "must *submit* her writings to the law laid down by the corporation of literary/literacy victims and be prepared to *accept* their verdict" (8). Zines are acts of defiance of this ritual. Through their discursive reflections, investigations, and assertions, zines subvert the authority of sanctioned knowledges and practices. Perhaps even more importantly they exert their own authority through their practices of self (re)presentation and through their knowledge claims. Zinesters are the disobedient daughters of the law to which Trinh refers. Through self-publishing and generating a conversation in a community context, zinesters circumvent the sanctioned right of passage to which Trinh references. They do not wait for permission or acceptance. The

production process of zines is also often itself an act of subversion. The act of publication is not allowed but undertaken, often through what zinesters describe as secretive, after-hours efforts at their and other's places of employment.

Trinh describes the role of the "neighborhood scribe" which coincides with the role many zinesters might define for themselves. Specifically, distinguishing between the "I" of singular subjectivity and the "I" of "plural, non-unitary" subjectivity-in-community-context, Trinh notes how for those who call themselves writers "in the context of a community whose major portion 'not only can't read but seems to think reading is a waste of time' (gossett), being 'the neighborhood scribe' is no doubt one of the most gratifying and unpretentious ways of dedicating oneself to one's people" (10). Gratification comes from recording lived experience especially in its potential to represent a different truth. My aim is not to romanticize the intentions or accomplishments of every zinester or to consider them all third-world writers but to acknowledge instead a subversive approach to the generative and reproductive act of writing in third-space (con)texts undertaken for the purposes of recording, representing, informing, and educating a community. I discuss the practices of resistance and rearticulation that attempt to enact social transformation in greater detail in chapter 3.

It is important to explore how, as third-space subjects, we are speaking, writing, and (re)presenting ourselves and (re)interpreting our stories in nondominant, third spaces. Third-space academic peregrinations work beyond oppositional dualisms to reveal new discursive tactics and rhetorical performances. Throughout my work I provide academic examples of third-space projects to unearth creative terrain from which a (b)orderlands' rhetoric is being deployed to reveal activist pursuits of alternative perspectives and new knowledges. My focus however is on nonacademic examples of third-space sites, subjectivities, and

discourses. I have identified zines as alternative, third-space sites of written (re)presentation of rhetorical activity, discursive struggle, resistance, and potential transformation. Radical rhetorical events like zines offer what Brownwyn Davies considers “disruptions [that can see] the possibility of breaking down old oppressive structures and of locating and experiencing [them] differently, of moving outside the fixed structures” (1993, 39). The tools and technologies deployed in third space are used not only to dismantle (rhetorical) structures but to build coalitions and community. To speak from and of these coalitions and communities requires creative practices of interpretation and representation.

In their discussion about diasporic subjects and their tactical, dissident performances, Patton and Sánchez-Eppler turn to de Certeau's notion that “tactics erode the terms of the ‘proper’ space,” concluding that we “need better tools to appreciate the nuanced materiality and corrosive power of this kind of dissident performance” (2000, 5). Third space as theory and practice provides these very tools. As Anzaldúa demonstrates, (b)orderlands’ subjects are (in)authenticated in multiple directions as a result of our contradictory positionings and mobility. Specifically, she states “the new mestiza . . . learns to be an Indian in Mexican culture, to be Mexican from an Anglo point of view. She learns to juggle cultures. She has a plural personality, she operates in a pluralistic mode—nothing is thrust out, the good the bad and the ugly, nothing rejected, nothing abandoned. Not only does she sustain contradictions, she turns the ambivalence into something else” (1987, 101). These (messy) pluralities birth the dissident performers and performances of third-space (con)texts.

Zines can be used as a tool of self discovery and community building through the development of coalitional consciousness. Practices of this developed consciousness serve to reimagine and revision (mis)(re)presentation. As materializations of (b)orderlands’ rhetorics

zines re-present sites and discourses—*sitios y lenguas*—in which we can identify movement in the form of multiple border crossings and locate (constrained) agency and the authority to (self) represent. Many zines explicitly reflect and materialize the voices of multiply-situated Other. It is in this context that I believe zines have radical coalitional, community, activist and pedagogical potential. I have produced zines with students who use them to speak out, honor their community voices and stories while developing their academic voices as well. By utilizing zines in the classroom, I demonstrate to students that we do not have to render parts of ourselves invisible, invalid, and inaccessible while learning the language of the Other. As resistance to the delimiting and exclusionary effects of dominant discursive practices and representations, we can deploy a multitude of reimagined rhetorical strategies in our efforts to speak from and of third space and generate, practice, and perform new knowledges while building coalitions.

Zines offer the kinds of profound coalitional possibilities envisioned and imagined by Sandoval. Zinesters are implicated in relationships of agency and authority that position them to disseminate information, recover and reimagine history, and generate new knowledges in community contexts. The reality of agency is a question of positioning within what Bordo describes as the “multiple ‘processes, of different origin and scattered location,’ regulating and normalizing the most intimate and minute elements of the construction of time, place, desire, embodiment” (1993, 165). If agency is defined as self-conscious action that effects change in the social world, then agency is contingent on a matrix of material and social conditions (see Herndl and Licona 2005). It is diffuse and shifting, and as such, not an attribute or possession of individuals. The potential for action is relational. Agency is a social location and opportunity into and out of which rhetors, even postmodern subjects, move.

Radha Hedge has referred to agency as “the coming together of subjectivity and the potential for action” (1998, 288). Rhetorical action is neither wholly determined by structures nor the sole domain of the autonomous individual. It is, instead, the conjunction of the relational subject’s dispositions and the temporary and contingent conditions of possibility of rhetorical action. This understanding of agency articulates the poststructural subject to the radical contextualization of cultural studies. There are, then, third-space implications to be (re)considered in theoretical and practical understandings of (rhetorical) agency.

Zines are vibrant and important evidence of third-space productivity. The ambiguity that marks the overlap between agentive and authoritative spaces and practices reveals radical writing practices in zines as relatively less regulated cultural sites. Zines are (il)legitimate and (non)standard productions: irreverent, real, parodic, utopian, and imaginative. They are performances of difference that try to make a difference, to change subjectivity and representational practices, to replace exclusionary and oppressive discursive practices. Such radical rhetorical performances constitute a third space: dissident performances that offer insight into the double or multiple-voiced discourses that, in turn, characterize third-space subjectivities.

The zines I analyze in the following chapters reveal third space in that they speak not only the ambiguity and contradictions, but also the interests, concerns, needs, and truths of third-space subjects in quotidian (con)texts. Acknowledging that language, discourse, and rhetoric have been used to (mis)(re)present histories that have erased lived experiences not coinciding with dominant (mis)interpretations of life on and of the (b)orderlands’ is a starting point for reconsidering the transformative potential of (b)orderlands’ rhetorics. While I understand the struggles revealed in my investigation, are primarily discursive, they are not

limited by or to the discursive. The power of the concept of (b)orderlands as I unearth and deploy it is that it transcends the discursive to include third-space experience in its psychic, material, embodied, social, sexual, and always political dimensions. I contend that zines as (il)legitimate and (im)pure third-space sites challenge sanctioned (academic) discourses in ways that redress the obfuscation of alternative, (non)dominant expressions and (re)presentation of self and Others. Zines then are sites of resistance that are often overlooked and underrepresented in academic contexts. They flourish in the fertile third space of the interstitial and the liminal.

### **Navigating the Abyss: (B)orderlands and Shifting Subjectivities in Space and Time**

As third-space subjects we are (dis)similar. Our collective identities are always only tactically essential. They are never permanent or whole. Yet our (b)orderlands' contexts and subjectivities can be articulated to one another temporally and spatially in order to acknowledge a sense of community and serve a sociopolitical agenda that informs notions of social justice, and the development of voice(s) that can (re)tell our stories and thereby inform our futures. Emma Pérez writes that "perhaps our only hope is to move in many directions and knowingly 'occupy' an interstitial space where we practice third-space feminism" (1999, 20) and, I would add, (b)orderlands' rhetorics. When we knowingly occupy this space, we engage in the practices of differential consciousness which gives rise to the opportunity for a developed coalitional consciousness that can, in turn, move us to a sociopolitical agenda based on notions of social justice. As we move toward and realize coalitional consciousness, we can begin to re(en)vision how history has been written about and without us and how history can then begin to be re-visioned in the space(s) of the decolonial imaginary.



As third-space subjects, our lived experiences provide insight into contemporary feminist conversations about the relationship betwixt and between subjectivities, agency and authority, and the rhetorics of representation. These conversations can be invigorated, and indeed, must be informed, by looking through the lens of third-space subjectivities. Zines provide both the (re)visioning and strategic potential that for me bridges the gap between theory and practice. They also speak to the important dimensions of third-space sites and subjectivities that are steeped in the (im)pure, (in)valid, (im)proper and (il)legitimate. I agree with Juana Maria Rodríguez regarding her own work on discursive spaces and identity practices emerging in community (con)texts, "it is precisely their unsanctioned status as objects of inquiry that opens up interpretive possibilities for . . . representation[s] . . . as they announce the contradictory contours of the discursive spaces in which they emerge" (2003, 8). It is in the space of the un-sanctioned and im-proper that third-space technologies and the decolonized imaginary flourish to re-consider and (re)present lived experiences, dreams, and desires for how the world ought to be.

The imaginary as an in-valid and in-formative third-space tool is often deployed to re(en)vision subjects as agents in our (re)presentation of ourselves, of the knowledge(s) we (co)construct, and of the complicated understanding we have of the world in which we live. In an effort to demonstrate how a singular voice, or even a linear chronology, cannot represent third-space subjects who move across contexts and in so doing become –and unbecome – Other, Patton and Sánchez-Eppler investigate "practices of self-invention and self-authentication [and how they] simultaneously give life and produce death" (2000, 7). Their investigation is born of the necessity to narrate life not chronologically but instead according to different emplacements, referred to as diasporas, that do not allow for a

narration of the "whole." Patton and Sánchez-Eppler refer to the stabilizing effects of strategies undertaken in proper space and time. They contend that it is the mobility inherent in third-space subjectivity that interrupts the certainty of "strategy's gain in place" (8). "As we have each, no doubt, discovered for ourselves, whatever we may be (or have been), even when we hardly move at all, there are places and times in which we simply are not, or are not quite, primarily that" (8). My understanding of Patton and Sánchez-Eppler's point is that subjectivity is fluid and that distinct and shifting positionalities or dis-placements have implications for how we interpret and represent ourselves and our lived experiences across time and space. The shifting nature of third-space terrain also has implications for the building of alliances and the practices of coalition.

Sandoval invites us to acknowledge our complicated, third-space places and consciously drift into the abyss beyond dualisms in order to speak a third voice, re-vision third meaning (2000, 142-145). This abyss is a third space where subjectivities can be (re)imagined and (re)memoried and from which they can be (re)presented. Zines materialize the Sandovalian abyss. My work makes manifest the ways that zines enter, move, and reside in this abyss. The decolonized imaginary in zines creates a playful affective subjectivity that deploys a (b)orderlands' rhetoric to flout the stability and the duality of dominant subject positionings. (B)orderlands' rhetorics as third-space discourses are those that liberate us from the confines and constrictions of dominant dichotomous thinking and knowing. A plethora of possibilities emerge for new knowledges and new understandings in third-space contexts. Readers are provoked to new ways of understanding and representing (gender). Either/or is understood as simply too limiting, and purity is exposed for the myth that it is. Sandoval looks upon practices that challenge dominant representational strategies as those born of

differential consciousness that uncover a void and in so doing act as a “conduit . . . capable of evoking and puncturing through to another site” (140). The other site which is evoked is, for me, third space. These third-space sites represent the differential zone where the “differential activist is thus made by the ideological intervention that she is also making: the only predictable final outcome is transformation itself” (157). The radical epistemological potential of which I have spoken is evident in third-space understandings and expressions as well. Specifically, these expressions reveal an understanding of subjects as embodied knowers who are not sutured and whole but multiple and contradictory (see also de Lauretis 1987, and Code 1991).

### **Zines: Unleashing Radical (Rhetorical) Potentials in the Borderlands**

In keeping with my efforts to move beyond binary structures, I have (re)conceptualized zines on a spectrum or continuum of practices and transformational potentials. Much of the previous work on zines has focused on zines produced by alienated youth often with middle-class access and often in the context of punk culture. The zines I studied ranged from what I have termed Duncombesque, based on Stephen Duncombe’s essay, “‘I’m a Loser Baby’: Zines and the Creation of Underground Identity” (in Jenkins, McPherson, and Shattuc 2002) to radical, multicultural, queer, and coalitional. In his essay Duncombe defines zines as “produced by individuals—primarily young people, raised with the ‘privileges’ of the white middle class—who feel at odd with mainstream society” (2002, 228). In the essay, Duncombe focuses on the inevitable inertia of middle-class angst. I situate these zines to which he makes reference at the least activist end of the spectrum. Zines at this end often provide personal reflections as well as (punk) music reviews, often in a rage-against-the-system style. Duncombe captures the import of these zines in his discussion of *perzines*, or

personal zines, in which “personal revelation outweighs rhetoric, and polished literary style takes a back seat to honesty” (232)<sup>14</sup>. These zines offer reflections from and on the quotidian or the role of the mundane. They are the personal made political and in so being are asserting a personal authority through intentionally raw, emotional, and intensely personal rhetorical strategies. The goals of these zines are generally aligned with punk culture and often self-identified as anarchist. They are relatively less interested in forging alliances across differences and are instead spaces of radical individuality.

Representing a midway point on the spectrum of zines, Riot Grrrl zines are often zines that work to agitate and in their agitation serve to raise consciousness of boys and girls. While a middle-class angst is often still apparent in these zines as well, there are visible efforts to come to terms with privilege as a way of taking personal action against oppressive practices in the everyday and even more importantly, raising consciousness in order to build coalition. Though not exclusively, many of these zines are written by very young girls and speak to such topics as girl friendship, especially as it is challenged by dominant, patriarchal culture, and the building of and participating in girl culture as a place of community and information, anger, and music.

My study focuses, however, on the other end of the spectrum where coalitional consciousness is apparent, activism is engaged and promoted, and community building, knowledge-generating, and information sharing are the articulated foci. In terms of late capital, zines at this end of the spectrum often offer recipes for resistance to mainstream media, corporatization, and globalization. There is greater evidence of a more diverse authorship in these zines and coalitions are often advocated and overt. There is a concerted effort to promote an alternative way of knowing and understanding as these zinesters are not

satisfied with reflections on the personal as an individual experience. However, the personal is never discounted. It is in fact often a starting point for the activism that is an inherent part of the zines in my study. I highlight the ways in which third-space subjects are practicing the politics of articulation to re-build communities in order to resist myriad forms of oppression, reimagine community, re-educate, inform, and (re)present one another, and practice a radical, countercultural democracies. These practices will inform, and are informed by, third-space theory and the understanding of (b)orderlands' rhetorics. In the following chapter I look to the building of communities as sites of potential social transformation achieved through the practices and politics of articulation. To begin, I identify examples of the practices and politics of articulation, and the (b)orderlands' rhetorics they give rise to, for purposes of building communities based on (reimagined) notions of social justice and equity.

### CHAPTER 3

## The Politics of (Dis)(Re)Articulation and Coalitional Consciousness: Building Third-Space Communities

In her essay “The Promises of Monsters: A Regenerative Politics for Inappropriate/d Others,” one of Donna Haraway’s stated goals is to “give grounds for a scholarship and politics of hope in truly monstrous times” (1992, 306). Haraway’s point is to make a case for science studies as cultural studies, something she achieves in part through a modeled politics of articulation. Specifically, Haraway demonstrates such a politics and identifies the unlike actants who collectively challenge dominant (scientific) knowledge and together generate new knowledges. Through her essay we travel to virtual intersections where new alliances and new perspectives emerge. Haraway refers to this space as elsewhere, a place I see and experience as third space; one where alternative knowledges are generated and circulated. Coalitional consciousness informs these emergent third-space alliances forged in the service of these alternative knowledges. As an example, in her discussion of AIDS, activism, the production of knowledge, and the dissemination of information, Haraway identifies “new apparatuses of knowledge production being crafted by Persons with AIDS (PWAs) and their heterogeneous allies” (322). These apparatuses emerge in the context of reconfigured and newly articulated collectivities.

Haraway’s notion of the local in a global context is predicated on disarticulations and then rearticulations of social structures and networks of actants into new collectivities. These new collectivities represent for Haraway the potential and promise of forged alliances that are fluid and shifting but that nonetheless reveal shared ideas, understandings, and political struggles. Haraway is careful to note that articulation requires collectivities, is disequal, and is never guaranteed. She states that “[c]ommitment and engagement, not their invalidation, in

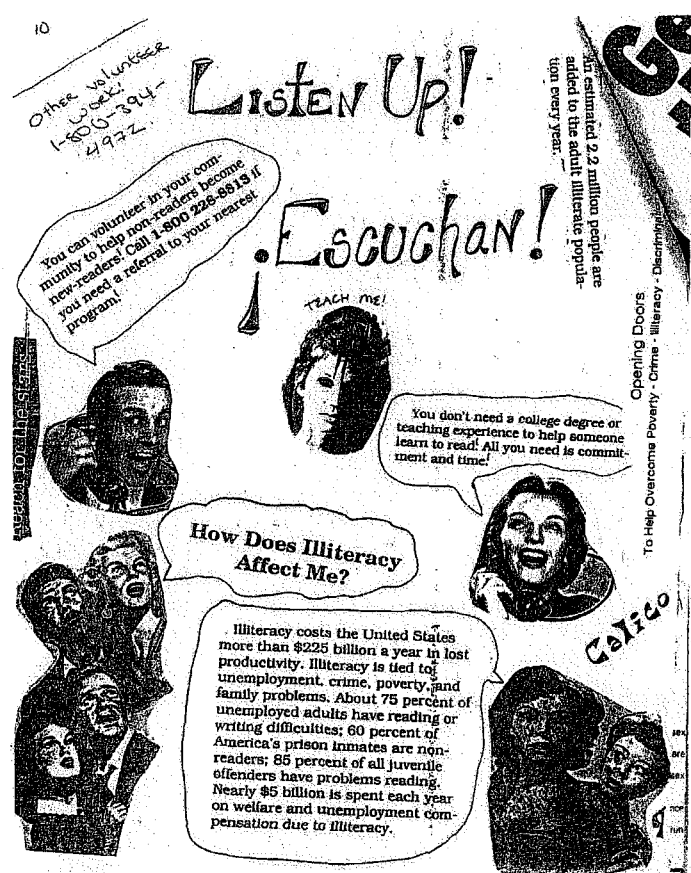
an emerging collective are the conditions of joining knowledge-producing and world-building practices” (315). Haraway quotes from an unpublished manuscript in which Allucqu re Stone notes that a virtual community “is first and foremost a community of belief” (325). Haraway’s ideas regarding collectivities are reminiscent for me of practices and identifications of strategic essentialism as a potential for political caucusing and representation. Haraway, however, believes that local collectivities born of rearticulations of actants, structures, discourses, and practices interrupt more traditional practices of representation because these reconfigured collectivities, according to her, are impermanent and never guaranteed.

The politics of articulation as defined by Haraway, and as traditionally defined in cultural studies, are at play in zines to reconfigure intentional communities<sup>15</sup>. Laclau and Mouffe (1985: 2001) discuss the politics of articulation in terms of partiality. That is to say, articulations of structures, practices, and discourse are open-ended and so never able to represent a (discursive) totality. For me, this translates into the understanding that the politics of articulation are always also the politics of disarticulation in an unending potentiality of new cultural formations and practices. In this chapter then I choose to represent the politics of articulation as the politics of (dis)(re)articulation. Laclau and Mouffe also address notions of resistance in their theory of articulation as well. They state that “the specificity of a *hegemonic* articulatory practice is given by its confrontation with other articulatory practices of an antagonistic character” (2001, 114). Zines are third-spaces of (dis)(re)articulation, resistance, and antagonism. (B)orderlands’ rhetorics are deployed in these reconfigured collectivities to re-imagine and re-present third ways of being and of knowing. Knowledges that are generated and circulated are old and new knowledges that

inform the coalitional politics of re-reading, re-writing, and re-presenting in the everyday. Writing is understood as a necessary and important tool in the practices of (dis)(re)articulation. The borderlands' rhetorical practices and performances that are deployed in zines to revision and explain the world demonstrate a practiced resistance to dominant representational practices. In its powerful challenges to the limits and obfuscation of dualistic representational rhetoric, much of the discourse in the zines I studied is recognizable as (b)orderlands' rhetorics. I was and remain hope-filled by the new knowledges, the new rhetorics, the new cultures that are part of a cultural reconfiguration emerging in zines. These emergent cultural reformations are sites and discourses of third-space activist subjects. Many of the zines I studied reflect not just the injustices of third-space subjectivity but the joys of *nepantla* can be uncovered and encountered in these zines as well. As Anzaldúa notes, "[l]iving on borders and in margins, keeping intact one's shifting and multiple identity and integrity, is like trying to swim in a new element, an 'alien' element. There is an exhilaration in being a participant in the further evolution of humankind" (1999, preface to the first edition, n.p.). Like Anzaldúa, I, too, believe that in "every border resident, colored or non-colored - . . . dormant areas of consciousness are being activated, awakened" (n.p.). My work suggests that this activation can be found in (micro) practices of rearticulation and resistance. In this chapter I demonstrate how the politics of articulation are reconfiguring third-space sites and (discursive) practices in pursuit of an activist, transformative agenda. Zines use subversive tactics and strategies of interruption and resistance to challenge and potentially transform dominant practices of subordination, division, and exclusion.



My first example, a zine titled, *Calico #5*, A Heather, Rachel, & Stacy Production, practices a politics of articulation by linking class, literacy, sexuality, gender, environmental, and feminist interests. This zine demonstrates the values of community, community building, and volunteerism. By reproducing an information sheet from the American Cancer Society on breast self-examination, for example, this zine demonstrates its commitment to proliferate information about women's health. The second page of this zine uses a third-space practice of code-switching between English and Spanish as a community-building and information-disseminating tactic to call for volunteers to eliminate illiteracy. The page begins with "Listen Up! ¡Escuchan!" (9). In bubble boxes for dialogue a group of white, presumably middle-aged, middle-class men and women ask, "How Does Illiteracy Affect Me?" (9). The responses to this question include statistics about the cost of illiteracy and its ill effects across a number of experiences including poverty, crime, discrimination, interrupted productivity, family and work problems. (See image below.)



By identifying and articulating the multiple dimensions and related complexities of illiteracy as a community problem the artificial divisions so often sustained in the name of (maintaining) a given social order are resisted. The action-oriented, coalition-building approach being advocated subverts these divisions and potentially alleviates the shared responsibilities and problems of illiteracy. Other examples of this zine which will be described in greater detail below demonstrate the ways in which zinesters are actively building coalitions across borders of sexual and gender difference as well.

As demonstrated in the example above, third-space tactics often include code-switching as a means of representing third-space experiences and thereby resisting the limits of dominant discourses. Code-switching is often a change in language within a given context.

Those of us able to follow and generate the switched codes understand and are able to identify one another. As Edén Torres notes in her work *Chicana Without Apology: The New Chicana Cultural Studies*, “attacks on bilingualism, English-only laws, and the elitism of European Spanish mean that our code-switching abilities are seen as colloquial and thus insignificant in public discourse” (2003, 22). Torres makes clear that practices of code-switching are identified in dominant contexts as illegitimate, impure, improper, and therefore invalid. As a practice, code-switching demonstrates the validity and import of the (allegedly) impure in non-dominant contexts. Code-switching helps third-space subjects not only express ourselves but also identify one another. Code-switching interrupts dominant discursive practices and is an act of solidarity, communication, and coalition.

I understand coalitions as tactical groupings undertaken in space and time to move forward transformative sociopolitical agendas. Coalitions provide (non)dominant subjects (as social actors formed, forming, and informed by the psychosocial) with agentive opportunities for resistance and transformation. The investigation of these identified coalitions informs my understanding of the conceptual tools and tactics that pursue resistance and transformation as part of the agenda of a radical cultural politics. In work on coalitional consciousness and its potential to generate knowledge and build community, strategic essentialisms and code-switching emerge as tactics and tools of change. Code-switching occurs in zines between discourses to reveal ambiguity that resonates with third-space subjects and builds community. In *Queer Latinidad: Identity Practices, Discursive Spaces*, Juana María Rodríguez, like Haraway, invites us to “reimagine the practice of knowledge production” and acknowledges the code-switching that goes on in queered Latina spaces between quotidian language, or what she calls street vernacular, and political theoretical discourse (2003, 3).

Rodríguez contends that this code-switching blurs the boundaries between discourses which, for me, creates third-space discourses and (b)orderlands' rhetorics of representation. Zines offer insight into the practices and intricacies of code-switching and how these practices are resistant while also serving to generate knowledge, build community, and disseminate and share vital information in and across contexts of ambiguity.

Resistance in zines comes into view through a politics of (dis)(re)articulation that promotes and pursues a reimagined world based on a radical democratic politics and a community agenda of social justice. Disarticulations interrupt, even dismantle, the taken-for-grantedness of networks and relationships of control. Often zinesters begin a process of disarticulation through the investigation of their own privileges. I identify the role of decolonized imagination that propels these politics of articulations. I also identify an emergent coalitional consciousness that informs, and is informed by, practices and performances of resistance. This emergent coalitional consciousness is made up of oppositional technologies and differential practices, relations, and understandings that allow for, and pursue, "the pleasure[s] of regeneration in . . . chiasmatic borderlands" (Haraway 1992, 306). As countercultural, third-space sites, zines offer fertile ground for exploration of the politics, practices, and transformative potentials of reconfigured coalitions.

### **The Politics of (Dis)(Re)Articulations and Coalitional Consciousness: The Pursuit of Cultural Reconfigurations**

The notion of resistance is well-rehearsed, if not overdetermined, in cultural studies contexts. Zines gestate and circulate in myriad acts of resistance toward social transformation. The tactics of the very reproduction of zines are often illegitimate and unauthorized if not also illegal. Zines are often reproduced subversively, on company time and with company resources. Office copy machines are often the unauthorized tools of reproduction. These

tactics of reproduction are not themselves transformational, but the potential for countercultural resistance and transformation can be found in the consciousness-raising, knowledge-generating, information-disseminating, and community-building action in zines. In creating communities, zines are a space for the production of knowledges and an outlet for the dissemination of information. Zines are also spaces of reconfigured community. Zinesters, as third-space subjects, resist myriad mechanisms of social controls.

Many zines work to disarticulate identified modalities of control and interrupt networks of power relationships. The goal is to break from the tyranny of the practices that zinesters have experienced as alienating over time. Foucault notes that “connections, cross-references, complementarities and demarcations,” are established between “family, medicine, psychiatry, psychoanalysis, the school, and justice,” with each to varying degrees retaining its own modalities (1972, 159). In Foucault’s analysis, as in the lives of many zinesters, these articulated formations are mechanisms of control and discipline. Zinesters often disarticulate these connections, rearticulating them in third-space coalitional or community (con)texts where, after critical engagement and reflection, they take on new meanings. In *Alien, [c r]apol[a]* #1, for example, the zine’s creator, Witknee, explains why she chose the title of her zine stating simply “i feel . . . very alienated.” In a discursive and tactical move to interrupt and disarticulate the alienating components of the assembled mechanisms of power, Witknee dedicates the zine to her parents, “cos without you i never would be so fuct up in the head and insecure” (n.p.). Specifically, she notes,

to understand how ignorant and clueless my parents, i’ll give you a small example: we were walking down the street and we walked past a homeless man and my dad turns to me and the step-monster saying they deserve to be homeless cos it’s their fault they can’t find a job and a place to stay. now it is quite ironic cos my dad was of

the many people who support ronald mcgregan closing down all the mental institutions and leaving all the patients homeless. oh how i love america, and my dad too. (n.p.)

In this passage, Witknee describes the connections and the effects of the articulated relationships between family patriarch, government, mental institutions, and corporations. The sarcasm with which she ends this passage speaks to what she experiences as the absurd representation of America as a land of equal opportunity. Her critique interrupts the rhetoric of blame that is associated with the victims of poverty in the context of late capital. Her reflections throughout this zine disarticulate the socioeconomic connections that perpetuate systems, structures, and practices of entrenched and normalized inequality. Finally, on a page that manifests an Althusserian awareness of repressive and ideological state apparatuses, Witknee calls for the burning down of “the lies, the tyranny, the patriarchy, and hierarchy” (n.p.). In a demonstration of an emergent coalitional consciousness, she writes that desperate times call for a united front noting that “The system may have its’ guns and government, but we have each other/Let us build community amongst ourselves and show support for other’s.....@/” (n.p.). This call to collective action demonstrates a conscious effort to disarticulate subordinating structures, discourses, and alienating practices and politics. It also identifies the importance of consciously building community based on shared beliefs and lived experiences.

*Alien*, no. too, Witknee’s second issue, includes “AN OPEN LETTER TO ALL MEN,” in which she states that she is not “anti-man” but “pro-womyn” (n.p.). In this letter she succinctly details the ways in which patriarchal practices pervade life. She discusses and deploys strategies of disarticulation through a critically engaged consciousness that moves her to question the taken-for-grantedness of patriarchy and androcentrism. She begins,

i live in ur world. i live in a society based on HE, HIS, MAN . . . i have always been taught to care what U think of ME (US); whether it by looks and/or actions. All of OUR magazines are centered around U- how U feel about our clothes, hair, weight, and even the way WE THINK . . . i've been force fed UR HISTORY, UR philosophies, UR discoveries, and UR pleasures. UR WHITE MALE government controls OUR bodies, OUR choices, Our life . . . (n.p.)

This passage demonstrates a critical consciousness willing to question dominant (mis)representations and the corresponding ill-effects of a gendered, subordinating, and exclusionary history. The willingness to question represents a vital component in practices of disarticulation. This questioning that resists normalized cultural practices, privilege, and entitlement is followed with a call to other zinesters to collaboratively uncover alternative representations of histories and knowledges.

In *Gift Idea*, 1 & ½, seanna reflects on the potential for a more just world throughout her zine. One entry reveals her imagination at play as she wishes “they’d come out with a tang instant social consciousness juice powder that everyone could drink,” and then reflects on the problems of quick-fixes and instant gratification (7). She acknowledges that social transformation takes time and coalitional effort. As an act of knowledge-building and meaning-making, at the end of her zine she includes a glossary because “there just seems to be so much vocabulary that’s very important and last year i didn’t really have an idea of what these words mean! so it would be assy for me to just use them and not define them” (11). She has included her own neologisms “assy” and “spooge” as well as provided definitions for “oppression, imperialism, colonialism, critique, dialogue, institution or ‘institutionalized,’ and privilege” (11). As in other zines, this zine articulates discourse, theory, and practice by insisting that theory be accessible especially to those whose lived experiences are being theorized. Zines then also engage third spaces between the theoretical and the practical. In

*Don't Turn Your Back on Her—She's . . . HURRICANE GIRL* (Vol. 1, Issue Fall 1998)

regarding questions of accessibility, the editor/author offers the following critique: “if a roomful of college students who’ve been trained to read this kind of crap don’t understand . . . WHO is your audience? . . . when it comes to feminist and Queer theory . . . particularly in these two areas, scholarship should be tied to activism” (7). In this example, feminist and queer theories as intellectual production are held accountable for the practices they are supposedly trying to explain and for their transformative goals and potentials. The questioning of the authorized and expert, especially in terms of knowledge production, is a part of the disarticulating process. It serves a reconfigured community and community agenda that values accessibility to knowledges and the opportunity to reproduce knowledge based on lived experiences.

Believing that women learn from women’s lives, the stated goals of one zine called *Women’s Self Defense: Stories & Strategies of Survival* are to “give women more options to choose from when using self-defense by sharing a diverse range of strategies successfully used by women in real life situations . . . [and] break the stigma around sexual harassment and assault so that we can talk about it, take action, and overcome it” (4). The significance of this zine is in its valuing of women’s individual stories of sexual assault and harassment. As tactics of third space, the reproduction of these stories validates individual experiences and authorizes the telling of these experiences as informative. Moreover, it empowers women to discuss their survival skills and strategies, thereby validating lived experience as a valued way of knowing. Finally, it recognizes the value of naming experiences and sharing stories of survival in the recovery and healing process for victims of sexual violence.



Throughout *Housewife Turned Assassin*, Numero, #1, a zine reproduced in North Hollywood, California, there are instances of the deployment of a coalitional consciousness toward the goal of building community. There are pages on “\*stuff 2 read\*” with a call to “put your mind 2 work. sit your ass & read a book” (n.p.). Across another page is written “Read and Think”(n.p.). This page reproduces a page from “Marlene Fried & Loretta Ross’ pamphlet ‘Reproductive freedom: our right to decide,” which begins with the fist of resistance in the center of the symbol for woman: “In whatever sphere of activism we choose—education, agitation, inspiration, legislation—whether we are building organizations or creating alternative structures and communities of resistance, we must trust in our ability to find answers from our own lives” (n.p.). The inclusion of this page is a message to readers that personal reflection is a valuable tool and necessary exercise in coming to coalitional consciousness. Specifically, the message reveals how the valuing of one’s story and its application to a broader context are activist and political acts with consequences for the greater community. Narratives deployed in zines offer voices and counter-stories from third space. Narratives can be disruptive. They can serve to interrupt dominant discourses which serve to restrict and reduce subjectivity to identity and thereby subordinate the Other to object status<sup>16</sup>. Voices becoming audible, and spaces becoming visible, are part of a process that can aid us in developing (b)orderlands’ rhetorical tactics and strategies that describe and make meaning of individual and collective realities, especially those based on lived experiences (see DeVault 1990, Penelope 1990, Kramare, 1989). More importantly these voices and spaces can contribute to the refutation and (re)visioning of colonial histories that have obscured and silenced shared, and yet diverse, lived experiences. Narratives in zines

provide insight into third-space practices, relationships, and discourses in their cultural contexts (Lindlof 1995, 173).

Zinesters as third-space subjects are articulating emotion to action. The ideas that love, action, education, and anger can be articulated for purposes of social activism and coalition are promoted throughout *Housewife Turned Assassin*. One page of this zine is dedicated to the building of a “Secret Girlfriend Society,” through the sharing of information and collective action. This author writes, “[s]o I propose you talk to a friend and she talks to another and another and then we’ll start a beautiful, huge connection of support-----a secret society of love and empowerment so people won’t fuck with us and we won’t be victims anymore. We don’t need anyone’s permission to take control of our lives and fight this. We will educate and support each other through ideas put into action” (n.p.). A fighting spirit is unleashed in zines to resist exclusionary practices and divisive orderings. There is also a direct action page that reports on the planned use of “red-and-white stickers declaring ‘This Insults Women,’ ‘This Promotes Violence Against Women,’ and ‘This Promotes Hatred of Women’” (n.p.). The zine ends with a handwritten note from “Sisi” who explains that she coproduced this zine “cuz I’m pissed off at the way shit is & I feel that sharing ideas & knowledge is a way in which we can stop the cycle of humyn egocentric behavior—which includes: racism, genderism, classism, ignorance, greed, & violence. This is my contribution to the mind revolution that should be occurring always” (n.p.). Deployed (b)orderlands’ rhetorics demonstrate the politics of articulation and coalitional consciousness that are informing the production of this zine. The action-oriented approach to resisting that which denigrates Others advocates community action and demonstrates a coalitional consciousness at play in the reconfiguring of community as an emergent cultural formation.

Naming practices and resignifications emerge as important to the reproduction of knowledges, the dissemination of information, and the building of community. In *Pure Vamp*, Gretchen reflects on the name of her zine and her motivation for writing it. She, too, expresses a coalitional subjectivity stating that she wanted to “make it phor sistas, kinda nonboysnotantiboy . . . I wanted it to relate to wimmin. I wanted it to represent what they think of us. Heartless, manipulating, deceiving. I wanted it to represent me. Vampires sucking the life outta u, kinda sounds like what we live thru everyday” (n.p.). She notes on this same page that “in an 11<sup>th</sup> grade classroom survey, when asked how Lady Macbeth is similar to a woman of the 90’s majority of boys and one girl described her as being a heartless whore, manipulating, & deceiving” (n.p.). Gretchen’s self-representation is one of resistance, resignification, and reclamation. She is aware of stereotypical depictions and interpretations of women within and beyond literary contexts. She describes how it feels in the everyday to be associated with these depictions as a result of her gender and sexuality. Through a dissident performance she resignifies and subverts the notion of good girls or ladies as virginal and passive.

### **Micro-practices of Resistance: Reimagining the Potential for Everyday Transformations**

In my effort to identify acts of resistance, I think it important to consider resistance toward what end. While many zines can be interpreted as resistant, I am interested in the transformative potential of acts of resistance. The performed and discursive acts of resistance in the zine *¡Mamasita!*, Issue One, for example, begin with an act of code-switching as evident in both the zine’s title and the grammatical markings that surround it; namely the inverted exclamation point preceding the title. This exclamation point is regularly used in Spanish language texts but not in English language texts. Third-spaces are also exposed and

explored in the space between childhood and adulthood. It is a space of inquiry for the decolonized imagination. There is an angry engagement with expertise and authority, which is experienced as delimiting and oppressive. In issue 1, for example, one entry challenges the notion that art has rules. In another unnumbered issue, this zinester questions the information reproduced in authorized spaces such as dictionaries. She names dictionaries as racist reproductions. She also lists word pairs to demonstrate an awareness of how dichotomous discourse reproduces oppression or privilege through pairing words like “big and stupid,” and “skinny and pretty” (n.p.). The acts and instances of resistance performed in this zine are transforming everyday understandings and (discursive) practices. Discursive practices that sustain subordination and oppression are being interrupted and reconsidered and new practices are being performed. Throughout *¡Mamasita!* there are examples of embattled and resistant language practices. Language is experienced as a form of power and reproduction of the status quo. Through creative tactics a modeled resistance emerges to dismantle language in its imposed limitations.

Demonstrating the diverse spectrum of sophistication in terms of presentation and production is a zine entitled *Heresies*. It is a self-described feminist publication that is funded, in part, by the New York State Council on the Arts and the National Endowment for the Arts (issue 20, 1). Issue 20’s cover is a grocery-like list of words that include code-switching between English and Spanish. The listed words lead up to the title of the zine and appear to reveal the motivation for readers and writers of zines like *¡Mamasita!* as well, “activists, organizers, progressives, heroines, visionaries, witnesses, pacifists, sisters, compañeras, agitators, radicals, leftwingers, dissidents, firebrands, revolutionaries, subversives, provocateurs, yellow-bellies, bleeding hearts, big mouths, bra burners, castrating

bitches, commie sluts, pinko dykes.” On the inside cover there is a space, “**Help!**” where a call to feminists for help with production is made. The introductory comments on the inside cover define the collectives that work on and for *Heresies* as women who

are aware that historically the connections between our lives, our arts, and our ideas have been suppressed. Once these connections can be clarified, they can function as a means to dissolve the alienation between artist and audience, and to understand the relationship between art and politics, work and workers. As a step toward the demystification of art, we reject the standard relationship of criticism to art within the present system which has often become the relationship of advertiser to product . . . we feel that in the process of this dialogue we can foster change in the meaning of art (1).

This relatively well-funded zine and its introductory statement manifest the coalitional consciousness and practices of resistance that are being rehearsed, performed, and imagined in zines like *¡Mamasita!* to inform the politics of articulation. *Heresies*, Issue 20, includes contributors as well known as Barbara Kingsolver and Ronnie Gilbert. There is a published questionnaire with responses from a wide range of feminist activists. Questions probe the process of self-identifying as an activist, the defining moments, motivations, and models for becoming an activist, the intersections of difference in activism for activist Others, and importantly the contradictions inherent in activism. Offering insight from within, there is an understanding among many of the respondents that zinesters are considered everyday activists. Ronnie Gilbert concludes her questionnaire with reflections on the everyday activist,

I worry when ‘activists’ are lionized that people will say, Oh, that is such an extraordinary person—look at all she does—she must be some kind of Superwoman. We all want models and examples to inspire us. But it seems to me that the single mother who campaigns for daycare is the activist, the woman who works for battered women, the ex-battered woman who turns her experience into a teaching project for school children, the precinct worker, leafletter, petition circulator, the person who supports with letters and money and/or her physical presence the fight for reproductive rights or divestment from South Africa, who opens her doors or her

church's to Central American refugees, who takes whatever small but firm bites out of her small or large resources to end religious, racial or political persecution ANYWHERE, and she who gives of some part of herself to prevent nuclear disaster—she is where the action is. (Volume 5, # 4, Issue 20).

Finally and as a representation of the reality of the struggles for feminist activists, there is a photograph of an anonymous man wearing a t-shirt that reads “NUKE THE BITCHES” at the Women’s Peace Encampment. The idea that a man wearing this t-shirt would situate himself at the Women’s Peace Encampment is representative of this lived threat. The photographic representation of this threat reveals not only its materiality but its prevalence in the world. These threats are manifested across a number of contexts in the everyday. Girls and women throughout these zines are actively and collectively resisting very real threats to their emotional, psychic, physical, and sexual well-beings. While beyond the scope of this project, I look forward to exploring the implications of agency and authority in zines that move from the very raw style of cut-and-paste into a more polished representation of countercultural values.

The editrix of *Esperanza* December 2002, Issue #2 demonstrates a commitment to the kinds of disarticulations and rearticulations that pave the way for pursuits of community action and social justice. The disclaimer that expresses this commitment reads: “any trades I get that are racist, sexist, homophobic or otherwise offensive get recycled in the city dumpster” (inside cover). Purchasing practices are interrupted by the trades that often occur between zinesters. Trades serve the building of community as dialogues emerge between zines and zinesters as a result. This editrix of *Esperanza* promises to send nothing but evil thoughts in return for receiving zines that are racist, sexist, homophobic or otherwise offensive. Like many zinesters she calls for other zines with which to make trades in order to

engage in a kind of community dialogue. Trading zines is a mechanism of community building that offers a means of entering into a community dialogue. This zine articulates motherhood and community activism. There is a “womanifesto” included in this zine written “in order to encourage and support the blossoming of female friendship and community” (6). The author first identifies the articulation of commodification, corporatization, and the body. She proceeds through a critically engaged act of disarticulation that acknowledges the intersecting systems and practices of oppression. Specifically, she states that she will “Refuse to engage in self-loathing that corporations profit from and perpetuate. Understand that ‘all forms of subordination are interlocking and mutually reinforcing’ by using Mari Matsuda’s ‘other question’ technique: ‘when I see something racist, I ask, ‘Where is the patriarchy in this?’ When I see something that looks sexist, I ask, ‘Where is the heterosexism in this?’ When I see something homophobic, I ask, ‘Where are the class interests in this?’” (6). In this passage this zinester offers a guide to disarticulate and rearticulate social structures and (discursive) practices in pursuit of social equity and equality. Finally, in using Matsuda’s work this zinester demonstrates that zines are crossing borders between the academic and the non-academic to inform their practices in the everyday.

There is another entry in *Esperanza* entitled “Song for Andrea (because she could not sing it)” about a mother who killed all her children (18). In this song the zinester reflects on who society deems “good” and “bad” mothers, offering a critique of the ill-effects of unquestioned naming practices. She also laments the unexplored social liabilities that were part of the Andrea Yeats’ tragedy. Andrea Yeats emerged into public view after drowning all of her children. At her defense Yeats described being motivated to perform these actions through hearing the voice of god. As the context of her life came into view, it was learned

that she suffered from postpartum psychosis. It was also revealed that she was married to a Christian fundamentalist who believed Yeats should continue to bear children, stay home with them, and home-school them as well. This zine editrix recasts this personal and familial tragedy as a community tragedy by identifying the ways in which mothers are often isolated and unsupported in community contexts. She concludes the zine with zine reviews, mama zine reviews, and a review of *Cunt* by Igna Musico. This zine offers an incredible example of a developed and deployed critical, even differential, consciousness regarding privilege and coalition. It reveals an awareness that coalitions are formed based on identifications and understandings of the overlapping (read sometimes ambiguous) spaces of subordination, exclusion, discrimination, marginalization, and/or oppression.

*Bamboo Girl* has developed from a cut, paste, and copy zine to a more sophisticated, though not yet glossy, magazine<sup>17</sup>. This zine demonstrates an intricate understanding of the complexities of oppressions and injustices and the relationships between myriad experiences of discrimination. *Bamboo Girl*, #8, 1999, calls for an engaged activism with articulated Others. This particular issue promotes awareness about mental health and reflects on families and family structure. In a play with language and as a demonstration of its dissatisfaction with the injustices in society, the “table of contempts” lists articles, essays, contributions that we can see as manifestations of third-space sites in which third-space subjects practice a politics of articulation, resistance, and activism (3). This zine resists dominant representations of family by offering critical reflections and reconsiderations of diverse family configurations. Specifically, two self-identified Korean adoptees of White families tell their stories. The first of the two stories begins with a third-space reflection on identity: “Thinking about adoption and identity is difficult because, for me, adoptees stand in-between



identities: biological and adopted. And identity politics don't seem to allow for ambiguity" (19). Ambiguity is an integral part of lived experience in third-space contexts. It reveals itself to be a shared space of understanding and, as such, it is often a component in the politics of articulation. Amy, the author of this reflection, situates herself in third space, noting that it is where she stands. Amy describes how she was raised in the suburbs by a "nice Jewish couple" (19). In college she faced being Korean-but-not and Jewish-but-not, for the first time. She states that she stands "outside the rigid categories and phenotypical assumptions." She recognizes the value of community and the challenges she will meet in having to build her own—a goal she is committed to pursuing.

"Christine Jones, 'Christin ni Seion' Irish language translation. My Korean name was Yun Hee Suh," is the author of the second reflection (20-22). This story chronicles the racism and sexism Christine faced in school and in the greater community around her while residing in a loving if under-informed home and family. Her point in offering her story is coalitional. She intentionally reaches out to the Asian community to build support for children and adult Asian adoptees. The entries end with an ad where a middle-aged white gentleman is holding a canister of "Bigot Ethnic Cleanser — Same old idiotic formula." He and the can are positioned beneath the caption "Stupid? Ignorant?" (22). Again, the decolonized imagination is at play to reimagine a world free from the prevalence and absurdity of racist practices.

Other contributions in this issue of *Bamboo Girl* also manifest practices of resistance and the politics of articulation to include practices of code-switching and bilingualism. One entry is based on a political flyer the author acquired at "the festival of resistance," which reproduces a political slogan/logo naming the "coalición por los derechos humanos de los inmigrantes / coalition for human rights of immigrants" (55). Articles in this issue that call

for community action based on pursued coalitions and promote activism include: “rally against street beat sweatshops,” “calling all asian brothers and sisters,” “working our world by painting it,” and “Interview with Dr. Zieba Shorish-Shamley: Director of Women’s Alliance for Peace and Human Rights in Afghanistan (WAPHA)” (3). One essay written to share information in community contexts is entitled “resource list for puerto rican political prisoners and prisoners of war” (26). Critical reflections that propose new perspectives, speak the personal to enter into dialogue with the created virtual community, and otherwise generate new knowledges and new articulations include: “the acculturation of Asiatic tattoos by non-asians” (18) “married & queer” (44) and “being ‘a person of color’ at rutgers freshman orientation” (75). These titles reflect third-space experience and (b)orderlands’ rhetoric. Finally, there are reports on acts of injustice that identify shared oppressions and exclusions as experiences that can promote collective action. One such report is entitled “southern justice prevails: black panther activist returned to solitary confinement” (27). The submissions in this zine exemplify the multidimensional and creative approach to resistance, coalition, community activism, and representation that is present in the zines I have identified as third space.

*fantastic fanzine: s is for sorry* is a zine out of Arlington, Virginia, written by erika. It begins with reflections about “systems of domination,” and their implications for the local and the global (n.p.). In her introduction, erika identifies the politics of articulation as pursued through writing as a resistant and subversive act with community-building potential. “i feel like writing this stuff is something i can do that is really necessary if we want to bring all this ‘political shit’ together in a way that we can struggle for the end of domination on a global level but in our own lives too” (n.p.). Her thoughts seem random at times. She begins

her reflections commenting on Leonard Peltier, who was convicted falsely for the murders of FBI agents due to his affiliation with and leadership of AIM, the American Indian Movement, and then continues with reflections on the implications and prevalence of (assumptions of) monogamy in heterosexual relationships. She follows these entries with reflections on a redefined erotics that interrupt normative prescriptions for pleasure and any predetermined objects of desire. What appear to be at first glance random thoughts turn out to be a savvy recognition of the ways in which dominant cultural practices are articulated to serve and reproduce what she identifies as a heteronormative social order that is exclusionary, divisive, and oppressive. She states for example that “lately i’ve been trying to weave things together and i use my own experiences to try and understand or actually explain things like colonization and CYCLES OF ABUSE. i know it’s not all the same but it’s all connected” (n.p.). erika’s identification of the articulated mechanisms of control are reminiscent of Foucauldian analyses that unearth the disciplining and normalizing effects of dominant structures, discursive practices and social relationships. Throughout her zine, erika identifies and disarticulates these disciplining cultural formations.

In reflecting about her conscious disconnection from men in the context of patriarchy and its subordinating implications for women, erika recognizes she “lives in a society where fucked up ideas about gender . . . have made it hard . . . to feel connected with men in anyway” (n.p.). Importantly, she questions why her ideas might be considered less worthy and invalid if it is discovered that she is indeed a man-hater. She asks, “if i WAS a MANHATER (gasp!) would that mean that my ideas wouldn’t be worth listening to” (n.p.). Her question unearths the taken-for-granted and normalized practices of female subordination in our society as expressed in misogynist discourses and practices in dominant

contexts. She concludes this rant by noting that “there is no institutional way for me to express my hatred for men the way women hating is shoved down my throat” (n.p.). Her reflections reveal what she experiences as the inevitability, the everydayness, the alienating effects of the violence inherent in patriarchal structures, discourses, and practices.

*How to Stage a Coup*, a zine by Helen Luu in Ontario, Canada, offers yet another example of conscious awareness regarding intersecting systems and practices of oppression. This zine offers in-depth investigations into sub-cultural contexts that reproduce rather than interrupt dominant social orderings. In her introduction entitled “Unpunking” Luu identifies and questions the lack of diversity in punk contexts. This question seems to inform most of the submissions in this zine (and is similar to the discussion that will be taken up in greater depth below regarding race and Lesbian Avengers in *Bamboo Girl*, # 1 and the reflections on the practices and politics of self and Other representation in *Gift Idea*, 1 & ½). Luu discusses the punk-identified Anti-Racist Action group of “white punks trying to combat racism” (in “Unpunking,” in *How to Stage a Coup*, n.p.). She begins her critique of the group by articulating its androcentrism with its ethnocentrism or what she calls its “whitecentric” profile (n.p.). She notes that the ARA works to confront blatant racism but ignores the quotidian experiences and expressions of it, a matter many zines-of-color take up. Her critique is based on the ignored relationship between structures and institutionalized racist practices and the people who interact, perpetuate, and populate these structures and institutions. Luu’s analysis highlights the problem of perpetuating a myth of racism as only structural and therefore not individual. The problem with a strictly institutional definition of racism is that it does not hold individuals responsible for participating in institutions and institutional practices of racism. Luu concludes that it does not encourage or even allow for

necessary self-reflection at the local/individual level. In questioning why more people/punks-of-color are not active in the ARA, Luu notes that the representation of action undertaken on behalf of people-of-color feels “extremely paternal. As in, the poor and helpless people of colour needing the brave and mighty whites to come rescue us” (n.p.). She notes that peoples-of-color welcome “allies and supporters fighting with us but we need to be the one taking the front lines. This, by the way, is for all oppressed groups—women, those who are queer, disabled, poor, the list goes on” (n.p.). This quote demonstrates a coming-to-consciousness about both racism and white privilege. As another demonstration of the conversations that are ongoing across academic and non-academic contexts, this zine applies critical theoretical discourses on whiteness, power, and privilege to lived experience. The contributors to this zine identify the recursive relationships of power and oppression that together serve to perpetuate oppressive practices.

Throughout *How to Stage a Coup*, Luu expresses a coalitional subjectivity. She self-identifies as a “third world woman” (n.p.). Investigating the homogeneity of punk culture in the context of her status as a working-class immigrant, she makes important connections between the relatively local and oppressive practices she has identified within her own subcultures and those more global and oppressive practices in society at large. This is an important articulation in that the local is seen as implicated in the global, and the global in the local. This interconnected understanding of systems of oppression has important implications for the strategies of resistance that are discussed and deployed in this zine.

Specifically, Luu reflects on the related experiences of sexism and racism and efforts to express them that are met with disbelief. The experience of racism in the everyday for women of color, and the ways in which dominant society does not acknowledge the

everydayness of racism is the subject of Philomena Essed's work titled *Understanding Everyday Racism: An Interdisciplinary Theory* (1991), which contain descriptions of dominant dismissals and disbeliefs of perpetuated acts of everyday racism. Like Essed, Luu concludes that the disbelief is perpetuated through the myth that civil rights are everywhere established and equitably in place. Regarding discrimination she states:

You know, it's like when privileged white middle/upper class, able-bodied/able-minded men whine about measures like affirmative action and employment equity being 'reverse discrimination.' As if reverse discrimination can even exist in a context where certain groups hold power and privilege over others (not to mention the disturbing fact that the word 'reverse' implies that discrimination is abnormal when it happens to people who hold power and privilege in society, and is only normal and acceptable when it happens to the Other" (n.p.).

By arguing against the very notion of reverse discrimination Luu offers a structural understanding of the impossibilities of effective reversals in entrenched hierarchies. Also Luu offers a materialist critique to include class and ability in her discussion of power. Finally, she notes that discrimination is perpetuated and enforced by a certain configuration of power relations. Questioning the impossibility of reverse discrimination is a self-authorized act based both on lived experience and on a burgeoning ability to articulate her own understanding and experience to other contexts. The politics of articulation are thus functioning in expressions of coalitional consciousness and coalitional subjectivity as community-building tactics.

Lynn Hou, another contributor to *How to Stage a Coup*, self-identifies as "queer, disabled, asian-american" (n.p.). She reflects on "a dynamic and complex dilemma in a subculture that supposedly accentuated this universal concept of all punks being oppressed the same. just like the real world frighteningly, punk was/still is this straight white boy

hegemony” (n.p.). Hou goes on to reflect on the ways riotgrrl is similarly limited in terms of racial and ethnic diversity. She concludes with a call for “people of color” to form collectivities in order to “see how we can make a difference in the punk scene, if not the world” (n.p.). Importantly, Hou is acknowledging the practices of subordination are often repeated in sub-cultural contexts. Naming these practices is a step toward interrupting them. Articulating the local and the global builds a broad community base for purposes of supporting community action across contexts.

In this same zine there is a call for submissions to *Indian Attack*, an apparently then-newly forming zine that boasts a circulation of “1500” (n.p.). The call demonstrates a commitment to building coalition through the pursuit of new knowledges, in this case questioning, critical, and alternative histories. Additionally, there is a reprinted article by Mike Alexander, *Swan Lake First Nation, MB*, entitled “Redefining ‘Justice’—creating alternatives to the canadian ‘just us’ system” (n.p.). The rhetorical strategy to deploy the concept of justice as “just us” demonstrates an awareness of the exclusionary and subjective practices and applications of justice in society. There is a deliberate and conscious articulation of punk as subculture to Other sub-, counter-, alternative-, and nondominant cultures. Moreover discussions are often framed in terms of community alternatives to demonstrate an understanding of articulated resistance across radical contexts as community building. Community alternatives presuppose an (imagined) community based on shared experiences and values.

Throughout *How to Stage a Coup* there is a generalized call for resistance by joining a national “Refuse & Resist” action group (n.p.). The call is made at the end of an insert

from the group's "Real World Dictionary" that defines "The War on Crime" by articulating it with a "New World Order" and "war on drugs" (n.p.). The definition is expanded to include:

1. A war on African-American and Latino communities and poor people in general (with a particular focus on criminalizing Black and Latino youth and scapegoating immigrants)
2. Deceptive phraseology used to promote the idea that problems in society are caused by 'a lack of family values, mothers on welfare, day laborers on street corners, youth labeled gang members, and immigrants'; *blaming the victims of economic exploitation and racist oppression*, rather than Amerikkka's white-supremacist, reactionary socioeconomic policies
3. Police-state measures designed to contain the fallout from continued exploitation and oppression of the people by the U.S. government *ex. a) Clinton's Crime Bill b) 3 strikes you're out c) Boot camps for juvenile offenders d) 100,000 more cops e) Militarizing the border between the U.S. and Mexico f) 47 new death penalty crimes g) 'Community-based' policing (police-based communities) h) 'Constitutional' sweeps of public housing i) building new prisons j) Closed-circuit television/traffic signals. Don't believe the hype! Join with Refuse & Resist and beat back this attack on the people (n.p.).*

The consistent use of the term "Amerikkka" is a kind of code-switching in that it deploys a discursive tactic recognized by many in marginalized communities. In utilizing this nondominant code, this zine demonstrates an historic awareness and contextualization of the racism experienced in community contexts. Throughout this zine other radical sites of resistance with which to build coalitions are identified as well. The Foucauldian identification of the myriad structures, systems, and apparatuses of social control are identified throughout this zine. For example, on one page dedicated to ongoing struggles in East Timor, one zinester writes that the east Timorese "find small comfort in the pretense of U.N. support. (And why not? After all, it means a whole new market for their buddies in Big Business.)" (n.p.). The examples in these zines demonstrate how third-space subjects form coalitions to resist the delimitations of (mis)(re)presentations.

In another example from *Calico*, #5, A Heather, Rachel, & Stacy Production, the politics of articulation and coalitional consciousness are evident in an entry entitled "Dyke



Page: We're Queer Friendly" (14). This article defines illiteracy as the inability to read diverse cultural (con)texts and links it to ignorance, illiteracy, and homophobia. One entry offers a personal reflection on the experiences of homophobia. This zinesters situate this page after the page on illiteracy discussed earlier in the chapter. This juxtaposition of these two pages is a savvy tactic that links illiteracies beyond the inability to read texts to (mis)interpreting bodies, sexualities, and culture as well. Part 2 of the page on homophobia resists the politics of desire that move men and boys to gaze upon lesbian sex as entertainment. Lesbianism is referred to as "either [a] choice or [biological]" and it is defined as "much more than just sex" (14). Again, community information is reproduced for those within gay and lesbian communities and for those interested in being an ally to these communities. The linking of allies with gays and lesbians again demonstrates the willingness and ability to identify and forge coalitions to reimagine and recreate a more just space in which to cohabitate.

*Bamboo Girl*, issue #1, resists and pursues coalition through the deployment of (b)orderlands' rhetorics. It is a zine written specifically for "brown" women. This first issue offers a glimpse of what is to come from this zine and demonstrates a burgeoning consciousness expressed in a raw style so prevalent in zines. Sabrina begins her zine switching codes to a Tagalog greeting. The (b)orderlands' rhetoric that follows defines her reasons for creating the zine stating that she has "always been a little perturbed by the fact that nobody sees ethnic chics in the hardcore [punk] scene [but she knows] they exist, because [she's] one of them. [She's] a Filipina/Spanish/Irish mestiza of sorts [who has] always wanted to express [her] frustration toward racist assholes who think that the hardcore scene belongs to the white middle-class boyz alone" (1). While the first issue is focused on

its alignment with punk culture, offering a number of interviews and music reviews, there are the beginnings of critical reflections on the lack of diversity and gender-equity in punk and other sub-cultural contexts that include a page called "Current Happenings" (n.p.). This page is dedicated to the claims of racism made from within an activist group called the Lesbian Avengers. Specifically it chronicles the coalitional efforts of CITYAXE, a new group of formerly affiliated avengers. This newly formed coalition is dedicated to "instigating and organizing multicultural, multiracial activism by and for New York lesbians" (n.p.). Letters and comments are posted in this zine in order to create and sustain dialogue. An entry from CITYAXE states that "the lesbians of color and working class lesbians in CITYAXE are not presuming to speak for all lesbians of color, and all working class lesbians, but we do speak *as* lesbians of color, and working class lesbians, and we demand respect for our knowledge of our own racial, ethnic and class identities just as we do for our lesbian identities" (n.p.). This entry recognizes the difficulty inherent in practices of representation and demonstrates the diverse intersections of third-space subjectivity to reveal the importance of forging coalitions across borders of difference. The same page also includes an insert from Ana Simo, co-founder of the Lesbian Avengers who announces her departure to form a Lesbian Avengers of Color group to continue another direct-action activist group she helped found. This zine manifests itself as a decolonized, third-space site reminiscent for me of Sandoval's decolonized cyberspace "in which alternative realities provide individuals and communities increased and novel means of communication, creativity, productivity, mobility, and a different sense of 'control'" (2000, 136). The insight into the challenges of activist groups attempting cohesion through diversity is instructive and hopeful.

Issue 11 of *Bamboo Girl* is sleek and savvy in comparison to earlier issues. Issue 11 practices the politics of articulation and expresses third-space understanding and coalitional consciousness. One interview is titled “Samira (Un)Veiled,” by Claire Villacorta, profiling Samira Ali Gutoc who is described as “a spirited Muslim-Filipina . . . a law student at the Arellano University School of Law, a peace journalist for the Philippine Daily Inquirer, feminist, and youth activist” (47). Villacorta goes on to say,

And it doesn’t end there. A cultural hybrid, Samira openly discusses the intersections of her identity—on being born and raised Filipina in Saudi Arabia, getting in touch with Muslim identity and culture during the early part of her move to the Philippines, articulating Islam with feminism as well as the feminist implications of keeping her veil on—and relating these with her commitment as a journalist to take Muslim struggles, youth perspectives, cultural diversity and women’s stories to the mainstream. She’s both a fighter and a pop culture junkie. (47)

This passage demonstrates an understanding of third-space lived experiences. It portrays a young Muslim-Filipina woman in a (re)presentation not available in mainstream media, offering an alternative third-space for representation of what it means to be both Muslim and Filipina. This (re)presentation is accomplished through the deployment of (b)orderlands’ rhetoric. This entry is an example of a third-space context in which the contradictorily positioned and ambiguous coalitional subject is both understandable and knowable.

The relationship between Filipino/Americans and environmentalists offers the context for an emergent dialogue about environmental racism. FACES is defined as a “nationwide coalition that’s committed to pressuring the U.S. government to take responsibility for the toxic wastes that were left behind at former U.S. military bases in the Philippines, namely Clark and Subic” (103). Again, the presence of this article demonstrates an understanding of the relationship between the local and the global. The lived experiences of non-dominant

populations are being articulated to practices of environmental degradation and then defined as environmental racism. A call to action follows the article.

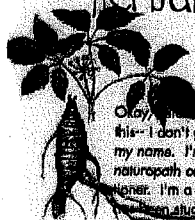
Letters to the editor, responding to the multiplicity of issues raised in *Bamboo Girl*, Issue 11, are reproduced in the midsection of this zine. One letter writer acknowledges the “veil of invisibility” Filipina/os have lived under for far too long (79). The writer expresses a theoretical and quotidian understanding of racism based on lived experience. She demonstrates a multivoiced perspective and code-switching as third-space practice. The code-switching I identify in this entry occurs between dominant and non-dominant (discursive) practices. It demonstrates how third-space subjects are able to navigate both dominant and non-dominant terrains as evidenced in the deployed (b)orderlands’ rhetorics. Specifically, the “Angst Column” is written with *consciencia de la mestiza* / third-space consciousness (83). It is entitled “How Filipino/Pilipino Are You?” and begins with the question: “Who is anybody to tell you you’re not ‘enough’ of anything?” (83). This entry embodies the understanding of authenticity, purity, and legitimacy as subordinating and alienating myths. The author is aware that these myths need to be shattered by a conscious understanding of what it means to live as a mestiza. Demonstrating an awareness of the ways in which borders can not only divide but inauthenticate subjects, the author asks what it means to be *real* or *true* Filipino (emphasis my own). She describes grappling with the taunts that she was not “Filipino enough,” “feminine enough,” “queer enough,” or even “dark enough” (83).

Another focus in Issue 11 of *Bamboo Girl* is women-of-color and mental health. It is meant to challenge the taboo and interrupt the silence in communities of color and working class communities regarding mental health. In an article entitled “Herbal Allies for Crazy

Grls,” Piepzna-Samarashina reclaims her right to share knowledge based on her own experiences: “I don’t got any fancy letters after my name. . . . I’m a girl who’s been crazy who has been studying herbs for about ten years now on my own” (37). *Bamboo Girl* demonstrates myriad examples of resistance to exclusionary practices that rely exclusively on expert and therefore authorized knowledge. Specifically, as exemplified in the entry written by a self-identified crazy girl who has developed an understanding of medicinal herbs based on her own experiences, it legitimates and validates lived experience as valuable and informative. These legitimations and validations are third-space tactics that allow for alternative representations of lived experience. Piepzna-Samarashina’s entry articulates lived experience with traditional practices and indigenous knowledges, especially in regards to well-being, to proliferate information and knowledge in community contexts. (See the image below.)

Bamboo Girl Zine thanks Lush at The Herb Pages (www.theherbpages.com/herbs/leah.html) for lending some of her pictures to this article.

## HERBAL ALLIES FOR CRAZY GIRLS



Motherwort  
Leonurus sibiricus

Okay, where we start, I have to say this-- I don't got any fancy letters after my name. I'm not a licensed herbalist, naturopath or other alternative practitioner. I'm a girl who's been crazy who has been studying herbs for about ten years now on my own. I've used all of these herbs in different emotional states and suggested them to friends. So (like everything else in life) you try these herbs at your own risk -- it's up to you. The thing about herbal medicine is that it's traditionally been passed on an each-one-teach-one basis. Traditional herbal healers trained for years apprenticed to an older one, but people also passed on simple remedies as they came across them. All of the herbs I have listed are of that variety, not the more powerful kind often written about where you have to watch out for side effects and bad reactions. With all of these, though, start out with the smallest dose possible and listen to how your body feels. If anything feels weird, stop taking the herb.

So now that I've covered my ass from liability, here we go...

Things to keep in mind: herbs don't work like pills. You can't expect to pop a cup of infusion and feel that blues just disappear. Motherwort does tend to work quickly for panic attacks and the freak outs. Others, like St. John's Wort, oatstraw and violet, have a more cumulative effect. Every herb reacts different in each person's unique body. Bear in

Also By Leah Lakshmi Piepzna-Samarasinha

mind that you'll probably have to experiment a bit before you find stuff that works for you, and that that stuff may well change. Also bear in mind that nicotine, booze, other fun stuff, lack of water and good nutrition lessen your body's ability to metabolize herbs.

Preparations: I recommend taking the herbs listed below either as medicinal teas, which are prepared differently than your regular cup, or as tinctures (liquid extracts of herbs in either alcohol or glycerin.) Most times when folks who try herbs and say "this shit don't work", it happens because people are either buying those "herb capsules/pills" available at a lot of drug and health stores-- which are cheaper, but are totally ineffective. Or they're making "herb tea" by steeping herbs for five minutes and then drinking it. That don't work; the following does.

Medicinal tea is prepared as follows: grab a quart mason jar from a thrift store, hardware store or recycling box (clean w/boiling water and baking soda, natural bleach or sea salt first).



St. John's Wort  
Hypericum perforatum



Issue 11 of *Bamboo Girl* is also identified as a post 9/11 zine. The back cover of this zine focuses on a photograph taken of a sidewalk spray-painted with the words "Please Don't Attack Other Americans." The editrix of this zine, Sabrina Margarita Sandata, notes how 9/11 has led to dangerous expressions of patriotism that are feeding into a culture of fear. That named culture of fear is allowing for the profiling of brown people referred to in this zine as brothers and sisters. Brown is a named, if also identifiable, ambiguity that is deployed strategically to build community and forge coalition across lines of difference. Sabrina's point of view is community-oriented and coalitional. She has collected a number of public service announcements about 9/11 and reprinted them in this issue in hopes that readers will

be moved to action. One entry is a reproduced poster stating “Not In Our Name! Women of Color AGAINST WAR” (45). There is a caption that encourages readers to hang the slogan “on your computer at work. Surely to impress the powers that be. Exercise your goddess right! Unless of course, it gets you fired” (45). There is a call for agitation in mundane contexts but always with the understanding that one is differently constricted in different contexts. This understanding demonstrates for me the ways in which contradictions are understood and navigated in the everyday. Another example of this kind of navigating of contradictions is found in Sabrina’s reflections on naming. Specifically, she reflects on reentering school to study “Traditional Oriental Medicine,” noting that the term ‘Oriental’ should be reserved for referencing a rug. She states that she will take on this issue of racist naming practices after her studies are completed. In these reflections she includes facts about the financial burdens of school, and how, she like similarly situated Others, she will have to continue to work to supplement her income in order to pursue her studies. Throughout each issue of *Bamboo Girl* I analyzed authors deploying code-switching tactics, exploring third spaces, and performing (dis)(re)articulations that demonstrate a developed and deployed coalitional consciousness, and a commitment to community representation, education, and outreach.

*Riot Tempresses*, One, is another zine that promotes community building based on countercultural rearticulations. It self-identifies as “the semi-collective riot grrrl kentucky zine” and focuses on building a riot grrrl community specifically to resist gender stereotypes and homogenized media images of both boys and girls (1). It is about coming to a conscious awareness of the prevalence of gender discrimination and subordination and about the importance of resistance. The term ‘riot grrrl’ is multiply defined throughout this zine. One

contributor to the zine named *anna* defines riot grrrl as “about change, it’s about revolution— Girl revolution, boy Revolution, HUMAN REVOLUTION, it’s about destroying traditional gender roles, it’s about destroying generalization, objectification, sexism, it’s about feeling empowered not violated . . . RIOT GRRRL IS ABOUT REVOLUTION.” (n.p.) At the end of this zine there is an entry to disavow certain mainstream definitions of riot grrrl. “Riot Grrrl is NOT a closed group. . . . You don’t have to be a white vegetarian straightedge punk like the media always says. We are a very diverse group with very diverse interests. Every girl is an individual. Some of us are straight, some are bi, and some are queer. . . . Riot Grrrl is about change. It’s about feeling comfortable with yourself, your own body, and other girls. . . . It is not about man-hate, it’s about girl love” (n.p.). The emphasis on the diversities and practices of riot grrrl groups manifests a coalitional consciousness deployed to articulate these groups for purposes of growing a movement that engages in community activism and pursues social justice.

In this chapter I have demonstrated that zines materialize and reflect (b)orderlands’ rhetorics of representation through the language of resistance, opposition, and, most importantly, coalition. They generate knowledge and provide alternative sources of information. As third-space subjects practicing and performing third-space theory, zinesters are performing coalitional subjectivities, building community, and sharing knowledge across the seeming impervious boundaries and (b)orders of race, class, color, gender, size, sexuality, education, and ability. I have identified resistance undertaken to reimagine and (re)present new ways of relating, as well as new ways of disseminating information and generating knowledge. As a way of knowing, as well as a way of be-ing and be-coming, I have



identified (e)motion as a motivating factor in the practices and politics of (dis)(re)articulation.

In the next chapter I more fully explore the role of (e)motion, especially anger, which is implicated in the processes of coming to consciousness and action about (discursive) practices that render bodies docile, domesticated, and controlled. Anger in zines results, in part, from the imposed subordinations, restrictions, and obfuscations of (discursive) identity binaries. (E)motion drives the rearticulation and reweaving of oppositional dualisms. The following chapter reveals third-space sites and subjects as constructed rearticulations of time, place, desire, experience, and embodiment. I am particularly interested in (e)motion as embodied resistance that serves to reweave the mind-body dualism. This third-space practice has implications for representations of the body, gender, and sexuality allowing for new ways of (self) identifying. The practices of identifying oneself are often painful and efforts to reidentify and (re)present oneself are often urgently motivated by (e)motion.

## CHAPTER 4

### (E)Motion and Corporeal Subjectivity: Anger as Embodied Resistance

In this chapter I investigate and analyze representations of the body<sup>18</sup>, embodied resistance, and embodied knowledge in third-space contexts. I begin with theoretical reconsiderations and representations of subject formation and embodiment. Before proceeding to my analysis of zines, I identify academic examinations of embodiment and embodied knowledge as reflected in the works of Lorraine Code and Lois McNay. In my efforts to identify practices, and explore the potentials of reweaving or rearticulating the mind-body dualism, I look to the role of (e)motions, specifically anger. The work of Susan Bordo proves particularly insightful in these efforts. My deployment of the notion of third-space coalitional and corporeal subjectivity is a tactical revisioning of the subject as an embodied, thinking, feeling, being-in-motion and in relation. I have chosen to (re)present emotion as (e)motion to emphasize the motor that drives an integrated, third-space understanding toward coalitional action. (E)motion moves the mind-body beyond thinking to action. While I understand us to be embodied beings, situated in time and place, and so contextualized, I also believe us to be in process of becoming Other in the crossing of our daily borders. As an embodied knowledge practice, anger as (e)motion motivates articulations. Anger is identified in this chapter as a commonly expressed, and motivating, (e)motion in zines. (E)motion motivates empathetic and heart knowledge that inform the (b)orderlands' rhetorical representations of third-space embodied subjectivities.

Radical redefinitions of bodies and beings are evolving in third-space sites. I analyze zines that are taking on the politics of the body, to include desire, pleasure, and the practice of "reverso" or critical reversals of the normative gaze which I explore in greater detail

below. Redefinitions of bodies and beings are often the result of this practice I term “reverso” which effects necessary revisionings for purposes of third-space (re)presentation.

Specifically, practices of reverso emerge to return and refract the normative gaze, produce critical inquiries into questions of (mental) health, madness, morality, and pleasure, and to (re)present embodied practices of resistance and activism. Through acts of contortion, distortion, aggression, confession, and reconciliation, bodies and be-ings are being reconfigured. Non-docile, non-innocent, re-membered bodies are emerging as corporeal and coalitional third-space subjects. I look to the role of (e)motion and the practice of reverso, in the processes of coming to consciousness and action about the (discursive) practices that have rendered bodies docile, domesticated, and controlled. Issues and redefinitions of mental health and well-being, and even madness, are evolving in third-space sites. Bodies, too, are being redefined as a result of these identified practices. Throughout, zinesters are acknowledging the importance of embodied writing practices as tools of resistance and transformation.

### **Subject Formation Beyond Binary (B)orders: Embodied Be-ings and Knowings**

The coming to third-space coalitional consciousness through integrated knowledge practices that are evident in zines, invokes for me the Aztec image and story of Coyolxauhqui whom, it is told, inspired her brothers and sisters to kill her mother for having disgraced the family. Coyolxauhqui was dismembered by her brother as an act of punishment for having killed her mother. Her story symbolizes figurative and literal fragmentation. To retell her full story now is to re-member its part. Acts of re-membering are acts of reconciliation for fragmented, third-space subjects. They are subversive undertakings that serve to piece together or articulate fragmented and fragmenting histories and dis-embodied experiences in order to

heal from the internal and external, local and global, personal and political experiences of division, subordination, and disciplinary and (corporeal) punishments. These subversive acts uncover ambiguity and contradiction—states of being for third-space subjects—as sites that are fertile ground for new ways of being and knowing. Importantly, relationships of inherence are uncovered in these performances of re-articulation. Through practices of reverso and a politics of articulation, zines are informing and transforming quotidian practices by linking the theory and practice of embodied knowing and being.

Bordo's work reverses the gaze on Western culture to reveal how it has so thoroughly dichotomized mind and body as to effectively occlude their interconnectedness. Bordo identifies and investigates embodied resistances to the disciplining and subordinating practices and power of cultural images over time. Specifically, her work resists and revisions the ways in which dualities are culturally reinscribed and reinforced in dominant contexts. She invokes a feminist politics of the body by calling for new ways of representing the body and embodied knowledge beyond binaries noting that “the study of the disordered body is as much the proper province of cultural critics in every field and of nonspecialists, ordinary but critically questioning citizens, as it is of the ‘experts’” (1993, 69)<sup>19</sup>. Her work articulates history, practice, culture, and the material location of the body.

Reminiscent of both Bordo's and Fausto-Sterling's third-space work on bodies and sexualities, zinesters are reweaving the mind-body duality, revisioning the body and sexuality, and representing the ambiguous. Pérez's decolonial imaginary is at play in zines to inform these third-space revisionings. The decolonized imagination accounts for the irregular, un-predictable, im-possible, and the im-practical in third-space representations. As a response to the linguistic reductions of identity binaries, the imaginary moves us to the

beyond—metaphorically and materially. (Re)imagining and re-visioning oneself beyond the binary allows for a multidimensional (re)presentation of one's being and lived experiences. For purposes of (re)presentation, it is important then to look to the psychic and the social, the material and the symbolic. Importantly, in theory as in practice, a decolonized imagination serves efforts to revision ways of being and of knowing that emanate from embodied practice.

As evidenced in the analysis that follows, imagination and writing are articulated practices represented in the production of third-space sites and subjectivities. In McNay's (2000) writing about the imagination she explains how subjects do not always conform to the identity options available according to a dominant social order. Donna Haraway, too, invokes the mythical to (re)imagine a more fluid, more complicated notion of identity. Zines demonstrate this nonconformity in creative representations of embodied corporeality or third-space subjectivity. The notion of embodiment speaks to the implications of the multiplicity of social forces on subject formation. The material and historical are implicated beyond the exterior into the space(s) of the interior. Other important influences of subject formation that cross the interior/exterior boundary include sociocultural myth, the imagination, and psychosocial representations of the relational subject. In discussing third-space lived experience as both psychic and social, Sandoval identifies

an anticolonial, mestiza, U.S. feminist of color, queer, and differential conceptualization of the subject. To comprehend this other conceptualization, one cannot fully inhabit either the modernist/historicist or the poststructuralist/postmodernist position, but rather inhabit each and partially; for to conceptualize the subject as either present under modernism, or fragmented, schizophrenic, and absent under postmodernism, is to once again evade the differential practice of 'cognitive mapping' (33–34).

Whereas there are limitations in psychoanalytic and social constructivist conceptualizations of subject formation, in understanding them through their reciprocal relationship a new space for inquiry is revealed. McNay's third space work establishes a generative paradigm of subjectification by identifying the inherence between the psychic and the social (2000). She argues that if subjects are to move beyond the notion of themselves as products, to (re)consider themselves a subject always-in-process but also always historical and material, it is crucial to speak to the implications of both—the psychic and the social. In order to do so, we must (re)consider the import of a reciprocal relationship between the two. We must blur the boundaries between the interior and the exterior, and the psychic and the social. The reciprocal space revealed is the space of the interstitial, the liminal—a fertile, new, third space. It is the place from which third-space subjects are (re)imagined and (re)formed; one from which we can (re)present ourselves. As we have seen in previous chapters as well, I am arguing that zines are materializing these spaces and demonstrating embodied resistances that subvert authorized knowledges by valuing third-space lived experiences and representations and thereby generating new knowledges.

In the essay "I Know Just How You Feel: Empathy and the Problem of Epistemic Authority," Code (re)considers the role of empathy in the construction and interpretation of embodied knowledge claims. Code's (1995) discussion of empathetic knowledge offers insight into the relationship between feelings of the mind-body, authority, and the (re)production of knowledge that is revealed throughout the zines I have explored. She identifies the distinctions between certain kinds of knowing, focusing on the differences between empathetic and observational knowledges. In what for me is an act of third-space theorizing, Code problematizes the idea that knowledge is simply revealed through

observation alone and that it, in turn, reveals either/or truths to be understood in binary or oppositional constructs. Code further acknowledges that within a patriarchal context, men have been associated with observational knowledge and women with empathetic knowledge. This artificial, but nonetheless powerful, dichotomy has served to privilege observational knowledge in a postpositivist context as scientific and thereby objective. Code's efforts in this essay are undertaken to (re)vision empathy as a valuable knowledge form and practice, a form of the psychic knowing separated from social knowing through observation. This revisioning of the valuing and validating of empathetic knowing is important for purposes of reimagining, representing, and engaging orthopraxis, or reflected upon and undertaken right action, in the context of radical democratic contexts. Acknowledging the psychic terrain and its implications in our knowing and being is a third-space practice. The empathetic knowledge of which Code speaks is related to the coalitional consciousness that Sandoval reveals and advocates. Interestingly, Code acknowledges the potential for the re-marginalization of those of us who are dis/similarly situated in non/dominant spaces from which we are (distinctly) informed by empathetic knowledge. Empathetic knowledge is knowledge re-produced by the mind/body. Its relationship to anger, as I am discussing it throughout this chapter, is that it, too, is motivated by (e)motion. Acknowledging its role in representational practices reveals a willingness to be differently informed and to express and represent differently as well.

Code (re)considers the different ways we can inform and be informed specifically through affective or emotional understandings. The epistemological implications of diverse (re)constructions of knowledge speak directly to the ways in which third-space subjects embody the interstitial and are in turn embodied by the interstitial. In offering liminal and at

times ambiguous and contradictory perspectives, understandings, and (re)presentations, our practiced worldviews express the complexities of third-space subjectivity. Code concludes that “[r]esponsible, empathetic knowing will start from recognition that mutuality can never be assumed, but it can sometimes be realized” (142). Her (re)visionings of a mutuality that can be realized speak to her conceptualization of the coalitional caucusing or tactical essentialism that can move sociopolitical agendas (to include (non)dominant ways of knowing) forward and thereby reveal the matrices of social relationships that prove potentially transformational and agentic. If indeed knowledge is power, then the ability to (de)(re)(co)construct knowledge is a powerful agentic tool that can be used to (self) (re)present. (B)orderlands’ rhetorics represent and reveal integrated bodies that are not reformed around a lack but instead reveal integrated practices. Next I explore how these reimagined, (im)perfect bodies are (re)producing and (re)presenting desire, anger, and pleasure and how these embodied practices are mobilizing third-space subjects to collective action.

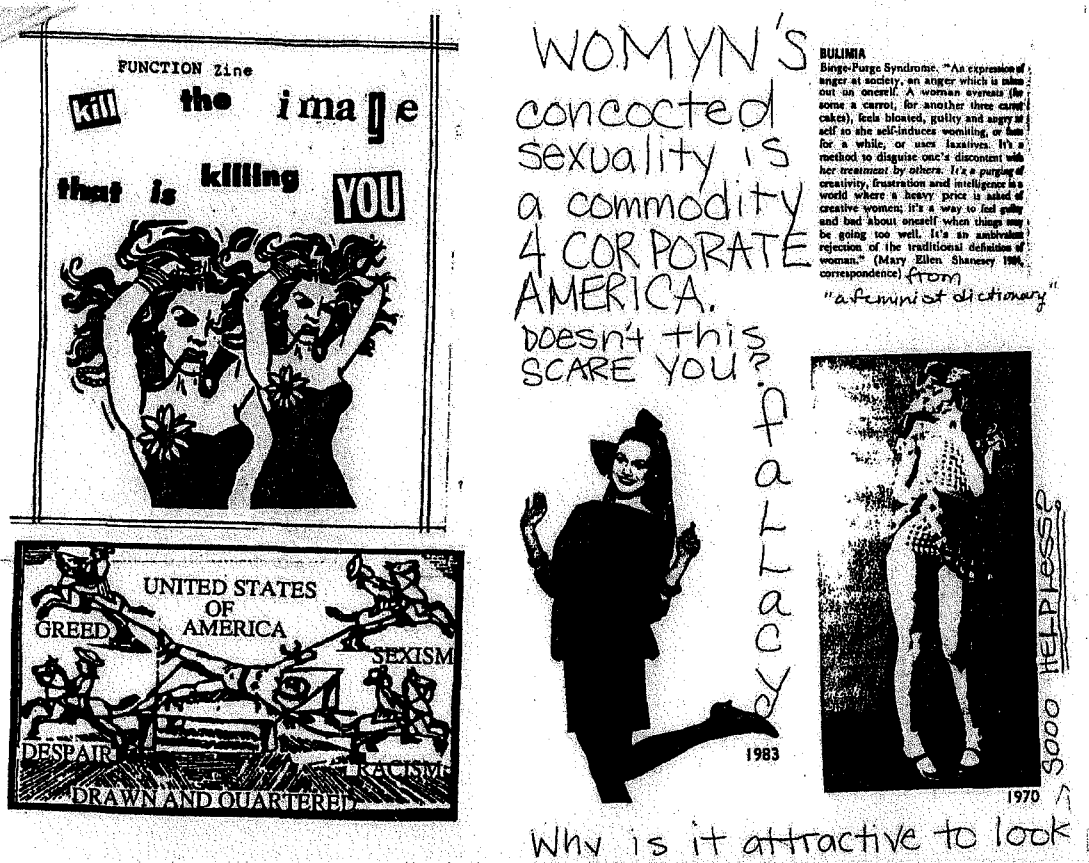
### **(E)motion as Embodied Knowledge and Resistance**

Anger in zines results not only from invisibility but also from imposed subordinations, restrictions, and obfuscations of identity binaries. (E)motion interrupts rigid representations of identity that divide the mind and body. It also drives the reweaving of oppositional representations of the mind-body dualism. Regarding rigid identity markers, Patton and Sánchez-Eppler note that “the focus of attention is no longer on whether identity is ever not constructed . . . but instead on how to make sense of the always poignant and always hilarious labors of reinvention and renegotiation in new places, or in reimagined old ones” (2000, 3). Practices of reinvention reveal third-space sites and subjects as constructed



articulations of time, place, desire, experience, and embodiment. The practices of identifying oneself are often painful, and efforts to reidentify oneself are often urgently motivated by (e)motion.

For example, throughout *Housewife Turned Assassin*, Numero #1, a zine produced out of North Hollywood, California, the author expresses outrage at rampant sexism. Outrage moves the author to focus on strategies of resistance to imposed, constricting, and maddening images of femininity, beauty, and the body. This zine unearths connections between patriarchy and capitalism and explores their articulated implications in practices of commodifications, exclusions, subordinations, and oppressions. It is evident from the author's specific strategies of resistance that she is aware of the complex networks and relations of power that perpetuate practices of surveillances on women's bodies and recreate subordinating images. She acknowledges the ways in which these identified power relationships and networks vigorously maintain a dichotomized and subordinating social order. For example, on one page the author represents the articulation of late capital and patriarchy in a reproduced postcard of sorts that pictures a body being drawn and quartered in the directions of "greed," "sexism," "despair," and "racism." The caption reads "United States of America" (n.p.). Above this cut-and-pasted image is an announcement for a zine entitled *Function zine* with the caption, "kill the image that is killing you." Down the center of this page is written "WOMYN'S concocted sexuality is a commodity 4 CORPORATE AMERICA. Doesn't this SCARE YOU? fallacy Why is it attractive to look sooo HELPLESS?" (n.p.). These words are written around two reproduced parodic images of women photographed to appear stereotypically giddy, silly, hyperfeminine, and helpless. (See the image below.)



The (e)motion of anger is overtly represented in an entry from "a feminist dictionary" on bulimia reprinted in the upper right-hand corner of this page to read:

**BULIMIA Binge-Purge Syndrome.** "An expression of anger at society, an anger which is taken out on oneself. A woman overeats (for some a carrot, for another three carrot cakes), feels bloated, guilty and angry at self so she self-induces vomiting, or fasts for a while, or uses laxatives. It's a method to disguise one's discontent with her treatment by others. It's a purging of creativity, frustration and intelligence in a world where a heavy price is asked of creative women; it's a way to feel guilty and bad about oneself when things may be going too well. It's an ambivalent rejection of the traditional definitions of woman." (Mary Ellen Sanesey 1984, correspondence in *Housewife Turned Assassin*, Numero #1, n.p.)

The understanding that anger is both justifiable and motivating is explicit throughout this zine. As a demonstration there is also a reproduced poster that identifies women's bodies as battlegrounds while calling for the support of legal abortion. This call is followed by

statistics about abortion, produced in part to dispel myths about abortion. Identifying the body as battleground is, as Bordo contends, an act of resistance since it acknowledges that “self-determination has to be fought for” (1993, 263). According to Bordo, “[t]he metaphor of the body as battleground, rather than postmodern playground, captures, as well, the *practical* difficulties involved in the political struggle to empower ‘difference’” (263).

Zinesters are conscious of the practical difficulties in the political (e)motional work they are pursuing toward an alternative aesthetics to be (re)imagined and mobilized in community contexts. They demonstrate a savvy understanding of identity and body politics, and they identify the need for constructing and sustaining coalitions.

*Gift Idea*, 1 & ½, is a self-described mini-zine or pocket zine that demonstrates a resistance to identified privilege. The editrix of the zine, seanna, notes that her previous zine was entitled “*alienation and privilege*” but she explains that she decided not to reproduce another issue with that title because, among other reasons, it sounded “authoritarian & academic” (3). The reasoning behind the name change demonstrates an act of disarticulation from the mechanisms of control that authorize and privilege certain knowledges over others. seanna self-identifies as a transforming “white middle class queer-bi girl (grrrl), anti-authoritarian, ballet reject turned stripper” (4). She demonstrates her third-space sense of coalitional subjectivity as she imagines her audience to be “those interested in social change,” noting that her own stake in social change “is basically that i don’t want people to be/feel abused, alienated, and shitted on as i was in childhood and still am now sometimes. the pain is everywhere” (4). This zinester’s reflections articulate abuse, anger, and practices of confrontation. She acknowledges that anger is a valid response to abuse but then describes how she is learning to use anger appropriately and how not to be intimidated into inaction.

Anger as a motivating (e)motion and demonstration of embodied knowledge is prevalent in this zine. Anger is identified as a motivator in confronting the unacceptable and beginning to build community based on shared experiences and desires.

The rhetoric of emotion is an important tactic deployed throughout zine culture; as we can see throughout *Bamboo Girl*, Issue 11. Its editrix, Sabrina Margarita Sandata, demonstrates a keen awareness of class positionings, race, gender, and color. Sandata's consciousness about the material consequences of race is reminiscent for me of Vázquez and Torres' deployed notion of pigmentocracy, a term implying an entrenched hierarchy that effects material consequences and is implicated in the color of one's skin (2003, 2). Sandata responds to a reference made to *Bamboo Girl* in the book *Warrior Lessons*, by Phoebe Eng. The zine is apparently listed under "Fierce Girl Backlash." Eng is quoted as stating that "fiercegrrl backlash can be reactive without being analytical and what fiercegrrls need is a prescription for the power to turn rage into creativity" (2). Sandata takes issue with this (mis)representation of *Bamboo Girl* and enters into a dialogue with Eng. Reinforcing my ideas about (e)motion, Sandata explains that anger "can be a tool to propel change and create action" (2).

On the following page after the end of this article is another post 9/11 public announcement (*Bamboo Girl*, Issue 11). This one is of a veiled woman and the captions read "Genocide ≠ Justice," and "WE ARE NOT THE ENEMY" (57). Another public announcement reproduced in this same issue calls for "JUSTICE NOT VENGEANCE: Let us not become the evil that we deplore" (67). This announcement is interesting in light of the fact that this issue begins with a defense of anger as a tool for action. Anger and violence are disarticulated in this instance. Anger and peace are then articulated as a demonstration of the

way in which anger can serve even a peaceful agenda pursued by presumably disobedient daughters. The right to be angry is a right that is actively embraced in zines. Also demonstrated in a number of zines is the idea that anger and (e)motion can, even should, motivate new ways of being. For instance, as a demonstration of the creative action that can be born of shared experience and (e)motion, in the bottom right-hand corner of the introduction there is a call for women who want to “try the more economic and one of the most environmentally friendly ways to welcome the ‘female cycle’ [should] check out The Keeper! The website is at [www.sisterskeeper.com/bamboogirl](http://www.sisterskeeper.com/bamboogirl)” (2). Addressing alternatives to dominant representations of how to deal with menstruation can be read as an act born of the anger in response to stereotypical representations of menstruating women. Often stereotypes limit the exploration of alternatives. The idea that there are “friendly” ways to deal with menstruation, and menstruating bodies, is subversive in and of itself. In the next chapter I will look to the implications of similar articulations of the (e)motional, with the embodied, the economic, and the environmental in a material world.

In an angry rant against sizeism and fat oppression, one zinester, Nomy Lamm, writes *i'm so fucking beautiful #2*, a zine from Olympia, Washington. Aware of the widespread ill effects of dominant representations of female bodies, Lamm proposes an alliance between two distinct ‘body’ populations by calling for skinny kids and nonfat people to reflect on, talk about, and interrupt their privileges based on size. This call demonstrates an understanding of the need for, and potential of, alliances based on coalitional consciousnesses. She also begins to investigate the politics of food and fat through an articulation of socioeconomics and nutrition. She notes that “the highest percentage of fat members are women below the poverty level—the number is something like 60%” (n.p.).

(E)motion is also transformed into resistance in *Tater Taught*, #1, a zine from Seattle, Washington, when Emily Barber, editrix, states that she is writing to focus on resistance to the normative and disciplining effects of media-imposed myths about beauty and womanhood. Her observations have led her “to a revolution; one in search of liberating women from the destructive beauty cycle, and in search to regain our power. this zine is just a tiny step in the revolution a chance to reach out to other women with out the dictation of our society” (n.p.). Her introductory reflections imply both an awareness of the micropractices of resistance as well as a belief that together we can subvert the ill effects of an oppressive and corporatized mass culture. One cut-and-paste page cotitled “fight sizeism” and “feminism is not a dirty word,” reproduces a no-diet button with the word DIET and a line through it (n.p.). Information and (e)motion are articulated in the call to “question the beauty standard,” followed by statistics that state “1 in 40,000 women meets the requirements of a model’s size and shape,” “the cosmetic industry in the U.S. grosses \$300 million a year and is growing annually by 10%,” and finally, “the diet industry currently grosses \$33 billion a year”(n.p.). Another page, picturing Barbie, reveals “The Barbie Secret,” in a balloon-caption reading “100% injection molded plastic!” (n.p.). (See the image below.)



Importantly, this zine demonstrates a critical awareness of feminist theories dealing with notions of the body and body modification. This zine, like many others, is in critical dialogue with theoretical debates about identity and representation. The idea of plasticity and plastic bodies, for example, is investigated and addressed in an academic context by Bordo who notes that “the rhetoric of choice and self-determination and the breezy analogies comparing cosmetic surgery to fashion accessorizing are deeply mystifying. They efface not only the inequalities of privilege, money, and time that prohibit most people from indulging in these practices, but the desperation that characterizes the lives of those who do” (1993, 247–248). Cosmetic surgery is depicted in this zine as a privilege in the context of late

capital, and it is also identified as an entrenched system of discipline and control as well as sanctioned and systematized violence carried out on the battleground of women's bodies.

Propelled by (e)motion, zines like *Tater Taught*, #1, are demystifying the rhetoric of choice and resisting the restrictive images proliferated throughout society. These kinds of zines are engaging the implications of late capital and consumer culture on bodies in a material world, and exploring alternative narratives, images, and consumption patterns. On the opposing page to the one with the plastic Barbie noted above, is an entry entitled, "HATE LOVE REVOLUTION" (n.p.). Barber, the zine's creator and editrix, explores (e)motions as motivators for activism and as interruptions to dominant confines of femininity:

they say hate is a bad thing and that my anger is destructive. i hate our society that oppresses women. i hate the beauty restrictions on women. i hate the superficial ideals of our society. i am angry that feminism is still viewed as a threatening, bad word. i am angry that the media constantly bombards me with messages that thinness is the only form of beauty. i hate being told that i can never be perfect, why aren't i perfect the way i am? Is this anger *wrong*? but, this anger, this hatred has forced me to stand up for myself and my rights as a woman. i am not fighting with hatred. i am using it as an outlet for my happiness. i think my anger is healthy, it's a process that can be productive. love too. girl love. when women around me complain about their weight, feeling ugly, and all the other aspects of our society that have hypnotized women of their rights, i feel hurt. this compassion and love also helped stir a revolution. (n.p.)

Barber's critical investigation into anger as a tool of inquiry and understanding exemplifies the ways in which (e)motion informs meaning-making. Her reflections demonstrate an integrated knowledge and embodied understanding of third-space lived experience. Finally, Barber demonstrates an understanding of the role of anger and (e)motion as a motivator to action.

*SAD*, issue number one, '93, is a zine written by Mary Burt to dispel commodified notions and fantasies of happiness. Like McNay's work discussed above, Mary articulates the



psychological and the social to reveal an integrated, third-space subject. She states that the happiness so many people seem to be in search of does not exist, “[i]t’s an image advertisements use to sell their products to upper-middle class alcoholics (or the people who want to look like them)” (n.p.). The implications of commodified (e)motion are taken up in greater detail in chapter 5. Burt goes on to write that this zine is “a celebration of sadness. It’s for people who know that at the base of all experience is a level of insecurity and loneliness that moves those involved to act” (n.p.). This understanding of (e)motion as a motivator helps us, in turn, to understand the zines’ reflections about the psycho-social and emotional challenges experienced in the everyday.

*how I learned to do IT bloody murder* is a zine by heather lynn expressing anger and alienation as well as disassociation. lynn’s reflections are disturbingly raw, offering insight into the ways in which the everyday can be experienced as deeply distressing for girls and women. In lynn’s reflections on the contradictory messages in media portrayals of female stars she notes, “i dream about all the glamorous ladies who died their glamorous drug and suicide deaths, and lived their glamorous lives full of rape and scars and movies” (n.p.). Later she poses what she has constructed as a self-evident question, “why is it we learn to equate love and violence?” (n.p.). She analyzes a society that perpetuates this equation. Lynn’s reflections on sex reveal identified contradictions inherent in a society that inhibits, promotes, and disciplines female desire: “i can’t seem to figure out where sex ends and rape begins. most girls i know were introduced to sex through rape. the scary part is, alot of them don’t realize it” (n.p.). Finally, and perhaps in relation to her blurred boundaries between the fictive and the real, she states that “we instinctively know what things are okay to talk about. we spend our whole lives creating images to distract us from real life . . . the media

educated and parented me” (n.p.). She identifies her mother’s actions as tactics undertaken for purposes of distraction and survival. These realizations move her to anger against both her mother and her father. Her own reflections continue with increasingly disturbing images of sexual abuse and self-mutilation. In the conclusion of this zine she identifies her work as part of a larger book project noting that writing is a life-saving practice and process for her. She notes that much of her fiction reflects her lived experiences. She self-identifies as “white and suburban bred, and this is just one small small interpretation of what it’s like to grow up a girl—and that’s all i’m trying to present” (n.p.). The role of (e)motion, especially anger, is demonstrated in this zine as part of the process of coming to consciousness and action about oppressive (discursive) practices.

### **Refractions of the Normal(izing) Gaze: Practices of R E V E R S O**

Zines are taking on the politics of the body, to include desire and pleasure, through conscious practices of a reversed and refracting critical gaze, a concept that I call reverso. Foucault contends that social space is configured in order to ensure “surveillance which would be both global and individualising while at the same time carefully separating the individuals under observation” (1972, 146). It is precisely at the point of separation of which Foucault speaks where zine’s resistant reversals and coalitional acts can be unearthed and identified. Zines contend with the effects of the social gaze in creative and resistant ways. For instance, zinesters reflect a consciousness about the ill effects of patriarchal social ordering on girl communities and girl culture. Zinesters often discuss the ways in which girls and women are divided from one another through patriarchal divisions based on, among other things, outward appearance, size, class, and competition. Zinesters discuss and strategize tactics of resistance that serve to build grrrl communities and instantiate alternative ways of being,

understanding, and representing in the world. The resistance being enacted is not absolute, but is in keeping with the Foucauldian understanding that it need not be absolute to offer transformative potential. (See Foucault, 1977).

Zines are being used as third-space sites to reverse the gaze on society and ask who is mad in a mad world? Whose bodies are (in)valid in a society that modifies bodies for profit? And in a culture of fear where alterity is at best suspect and at worst appropriated, commodified, and rendered inaccessible, how do Others achieve safety in perpetually unsafe terrain? If, as Foucault contends, “invisibility is a guarantee of order” (200), then zinesters are themselves interrupting that perceived and materialized order by rendering visible the previously invisible, indecent, invalid, and unacceptable. Zinesters are taking discursive control of disciplinary mechanisms of control and reversing the gaze in order to reveal the sicknesses inherent in their societal contexts. The effects of these practices create spaces where “expert” knowledges can be critically re-examined, practices and discourses resignified, and new knowledges gen(d)erated. Reverso effects a space and time when and where the imaginal shape of bodies can be re(per)formed, and beings and knowings can be remembered, and reimagined. Reverso refracts the objectifying gaze sustained by dominant cultural codes and practices.

This practice of reverso emerged for me after investigating why zines often invoke Wonder Woman as icon. Often used to symbolize strength and resistance, Wonder Woman is pictured with captions that speak of a feminist utopia. A rereading of the Wonder Woman comics explains her icon status. Entrenched in a lesbian utopian history, Wonder Woman’s decision to participate in a heterosexual world was born of desire. To achieve her desire she was to show strength, courage, intelligence, and daring. In *Sensational Comics* we find

Wonder Woman, with the help of the girls at Holliday College for Women, interrupting a plot to bring down the United States army. Dr. Poison has schemed to infuse the water supply throughout the United State military installations with a newly invented drug called “REVERSO” intended to disrupt military order (1998, No. 2, February). This drug reverses understandings and perspectives so that the order of army camps is made chaotic by reversing the effects of commands from above, making it a challenge to exercise discipline and control. The “perceived utopia of the perfectly governed” (Foucault 1995, 198) military is shattered by reverso and much is brought to light in this shattering. Deploying reverso zines, too, shatter oppressive practices.

The concept of reverso, as I am deploying it, refers to the creative ways the penetrative power of the gaze is being returned back on society. At play in this concept is the practicing of code-switching discussed in Chapter 3. Specifically, reverso means reverse in Spanish. The effects of this reversal are not those of a simple inversion. Instead, the reversed gaze from third-space is refracting and so imprecise and even messy. Reverso implies a critical engagement with dominant cultural (mis)(re)presentations that have sustained a divisive social order. This critical engagement has a refracting, dismantling, perhaps even shattering, effect. I adopt the concept of reverso from Wonder Woman and use it to theorize the ways in which zinesters are authorizing and reversing the normative gaze back onto society in order to reimagine more just social relations and practices. Importantly, reverso subverts hierarchies and authorized and expert knowledges. My concept of reverso has affinity with Foucault’s discussion of the prison-system panopticon. For him, the panopticon reverses the principles and functions of the dungeon by shedding light on the previously obfuscated space seeing “visibility as a trap” (200). My concept of reverso can

also be linked to Mary Louise Pratt's postcolonial perspective regarding the gaze of imperial eyes. The concept of reverso is at the core of zinesters' approaches to embodied subjectivities.

In *¡Mamasita!*, Issue One, zinester Bianca from San Pablo, California, explores strategies for coming to terms with being a girl in a misogynist society by performing tactics of reverso. These tactics are manifested in a burgeoning consciousness of the experiences and implications of voicelessness, particularly for women. In "The Body and the Reproduction of Femininity" Bordo refers to muteness as the "condition of the silent, uncomplaining woman—an ideal of patriarchal culture" (1993, 177). Bianca, too, explores muteness *¡Mamasita!* begins with an explanation for the deployment of the Hello Kitty logo, a commercial symbol identified as broadly representative of grrrl culture, as a deployed tactic of reverso throughout the zine:

For years now Hello Kitty has lacked a mouth—her voice never heard, her face emotionless. But now, Hello Kitty is pissed off cuz she doesn't like to be told what to do and how to do it. She doesn't like people telling her she's too ugly or too fat or too dumb or too weak or too masculine or too snobby or too loose. Hello Kitty has grown a mouth, cuz she can repress her anger no longer! Hey! **HELLO KITTY IS FUCKING PISSSED!**" (N.p.).

The move to give a mouth to Hello Kitty signifies resistance to the historical silencing of women. However, the symbolism extends beyond this silencing. As Bordo notes, "Even when women are silent (or verbalizing exactly the opposite), their bodies are seen as 'speaking' a language of provocation" (1993, 6). With a mouth, Hello Kitty breaks the silence, spewing anger at the politics of the body that have attributed effectively subordinating messages to women's bodies in the absence of women's voices. Breaking silences is a tactic of reverso in that it renders audible and visible the spaces and practices of

(secret) abuse. This zine reflects reverso tactics and strategies deployed in efforts to come to terms with being a girl in a society experienced as misogynist.

In another example of reverso, *¡Mamasita!* engages in parodic play with the absurdity of the entrenched tyrannies that govern and regulate female bodies. The headline on one page of *¡Mamasita!*, Issue One, reads “YOU COULD BE THE NEXT MISS TEENAGE AMERICA@!!” (n.p.). A photograph of a young woman embracing a young man is captioned “How to Get Him” (n.p.). Off to the side of the page is a woman in a bathing suit advertising something called “CAN,” a product that dissolves fat, enhances breast size, and generally feminizes the body “or your money back” (n.p.). The text of this page reflects the frustration of being a teenage girl in the midst of these ubiquitous and dehumanizing messages and images. Sardonicly, the text invites girls to become anorexic or bulimic to fit the image. It calls girls to become hyperfeminized and childlike while also sexualized: “Get your tits filled with silicon to at least a size 38D. Remember bigger is better. \*Paint your face with poison making sure to accentuate your cheek-bones. Practice pouting and appearing helpless . . . If you do not do what the guidelines suggest there will be no chance of you ever winning, because you are a fat pig of pores and pimples! Call: 1-800-KIL-TEEN GOOD LUCK!!!!” (n.p.). This zine demonstrates an acute awareness of how practices of discipline and control of the female body reproduce restrictive gender codes and recreate bodies of hyperfeminization and voicelessness. There is a demonstrated understanding throughout this zine of the “pathologies of female protest” that Bordo refers to as part of the anorectic’s experience which reproduce, not transform, that which is being protested (1993, 177).

An example of the critical inquiring into pathologized practices that are also gendered can be found in the zine, *100%*. One author writes, “Guys don’t understand why girls stick

two fingers down their throats to rid themselves of offending food matter. . . . It's because stupid insecure girls like me find superficial asses like you attractive and would purge themselves to fit the requisite you say you don't want" (n.p.). This zine's editrix explains her resistant efforts to the idea of an acceptable appearance by identifying acts of reverso that move her from "fluff" to "gruff" in personality and appearance. She explains that these acts of physical modification and transformation are prompted by anger and contempt and encouraged by Courtney Love. "Step one: I threw out all my 'fluffy' clothes and bought a dozen sweatsuits and a couple o' pairs of dickies from walmart. Step two: I cut my 'fluffy' hair (Possibly the hardest yet most necessary step.), and thirdly: I got me some o' that self respect" (n.p.). In this example the tactics of reverso are deployed to interrupt both the implications and effects of a consciously aware and embodied subject who is seeking to interrupt the gaze that objectifies, dehumanizes, and degrades.

Reverso aids many zinesters as they make meaning of abuse. These zines articulate the abuses of the body experienced in a misogynist society dictated by normalized standards of beauty, sexuality, and gender to other forms of abuse including rape and incest. *100%*, Vol 2:2, for example, deals with the contradictions of desire, the shame and self-blame of incest, and efforts at self-transformation. In an anonymous entry, one writer describes her efforts to keep "two generations of molestation" from bleeding into the third generation (n.p.). She explains that her motivations for telling her story now are to reject self-blame and reverse the imposed silence and effects of the abuse. This author shares the personal to engage the political and build community for purposes of resistance and healing through new ways of being. She identifies acts of telling as opportunities to help other survivors. Speaking out, she effectively reverses the code of silence that often prevails in violations of incest and

sexual molestation thereby creating a space for dialogue and healing<sup>20</sup>. This zinester's tactics of reverso are deployed from a space of integrated knowledge and lived experience. This example of reverso serves to reverse and redirect the blame and shame that surround issues and experiences of sexual abuse to include society at large. Reversing practices of silence regarding the taboo of incest, molestation, and assault are important components of the tactics of reverso in this example. Specifically, breaking the silence is not undertaken as a reversal that serves only to name the perpetrator, but it is deployed to critically engage normalizing and subordinating practices that re-create abusive environments, to build community, and to move toward transformative healing practices. Zinesters are holding society accountable for widespread societal illnesses and abuses that so many women experience in the everyday. The (b)orderlands' rhetorics born of these (con)texts revision the subject as neither wholly free nor wholly victimized.

Another important third-space act occurring in theses zines is the subversive, and potentially transformative, act of interruption effected by the deployed tactics of reverso. Specifically, zinesters interrupt official knowledges and narratives, and assert a personal and localized authority to express alternative and even new knowledges. Zinesters exercise the authority of reversal in their acts of (re)turning their collective and individual gaze on (the grip of) society. They no longer rely on the expert or authorized knowledge—medical or otherwise—to (re)create order of the disorderly bodies. Reverso is at play in their collective acts to devalue the role, knowledge, and authority of the expert. Their stories revalue personal and collective experiences for reconsideration of valuable insight into the issues they face. They articulate cultural representation to lived experience to interrupt and dismantle the subordinating, silencing, homogenizing, and terrorizing effects of mainstream



culture on the body. By first identifying the network of social controls in place, they allow for the construction not only of an alternative rhetoric but of alternative practices.

*Dorothea* is a zine dedicated to revisioning mental health and madness in a society that is alienating and maddening. Its work is accomplished by first reclaiming the presence and activism of Dorothea Dix in (women's) history. A vital and vibrant component of so many zines I reviewed is the research and reclaiming of women's works and words historically. It is a revisioning that gives voice, renewed vision, and hope to the zinesters engaged in these kinds of projects. Dorothea Dix is introduced in this zine as "the first" advocate for the mentally ill. Her activism disarticulated the mentally ill from those deemed criminals. She advocated for better living conditions and a revised understanding of mental health and mental well-being. The zinester notes that changes occurred gradually as a result of Dix's persistent, even relentless, activism. Micropractices that result in transformations over time are unearthed and reclaimed in this zine, providing an alternative model for change. The results of Dix's work are identified as more humane and are represented as a model to be used for purposes of social transformations today.

The author of *Dorothea*, Catherine, explains her motivation for writing the zine as "an outlet for my frustrations . . . i've had these thoughts cluttering my brain, so angry and distorted that they boil over in immense quantity. before i had wondered if it was only me, but now i know it is also some of you." Again, anger is a motivating (e)motion and writing is a tool to alleviate some of the anger and to disseminate information and build community. Anger and writing are deployed as practices of reverso to question the taken-for-granted in the context of the everyday. The politics of articulation are components of the practice of reverso in that these practices begin with critical inquiry that serves to dismantle (discursive)

structures of representation that are not meaningful in third-space contexts. The rearticulation that is effected often demonstrates an effort to make meaning in community contexts. The (b)orderlands' rhetorics that emerge to represent the politics and practices of rearticulation speak an emergent coalitional consciousness that is born of third-space lived experience.

The theme of disembodied disconnection is spoken in this zine as well. Catherine writes, "why do i feel this way . . . so disconnected from my body." Her entry goes on to reveal feelings of supreme societal control. Her words are Foucauldian and Althusserian when she states, "i feel as if i have no control over myself. my actions controlled . . . controlling me. watching over me. deciding upon when . . . when it all happens. when i smile. when i laugh. and even when i cry" (n.p.). She follows with several poems about feeling alone and about perspective. One poem begins, "I tried standing with my head tilted the other day. in hope that I might be able to see the world straight" (n.p.). These efforts to revision in order to make meaning of lived experience in alienating contexts are demonstrated practices of reverso. Indeed, this zinester's poems specifically about alienation.

On one page in *Dorothea* is an image interrupted by parallel white spaces, each with a handwritten word or phrase in the revealed vertical spaces including, "I am passive, angry, mad, I am sick, worried, hateful, I am dead." (n.p.). On the opposite page there is a poem revealing an Other identity and exploring dominant practices of articulating Otherness with difference defined as dis-eased and inferior: "you eluded away from me as if i was infected with abnormality, like a strange distorted disease. even when i stood beneath the hour long vomiting faucet of poured cleansing water i was considered grotesque. i wondered what it was i had done wrong. an objectionable word or insulting action . . . but then i realized. i was born. i was born with a foreign color and slight difference of appearance. i was born with an

accent and a strange heritage. i was born unlike you” (n.p.). The poems throughout this zine explore emotions and relationships as well as material contradictions experienced in the everyday. The last pages reflect the complexities of identifying madness in a dominant context. The tactics of reverso are deployed such that the dominant context itself is revisioned as the mad context.

*fantastic fanzine: s is for sorry* a zine, written by erika was discussed earlier in Chapter 3. I turn to it again as the theme of (dis)embodied knowing is taken up in this zine. erika identifies a “survivor’s” way of knowing and being as a way to be able to function in the context of a capitalist and misogynist society. Survival defined in the context of these articulations—capitalism and misogyny through patriarchy—demonstrates an awareness of the ways in which social structures, orders, and practices work together to oppress. This zinesters’ reflections are undertaken in a space that is reflected upon as (in)sane, “a little crazy” (n.p.). She is practicing the politics of articulation and developing a consciousness that is seeking coalition:

things happened to me when i wasn’t me now that made me a little crazy not inside my body very much. i disassociate myself from my environment to survive, emotionally, psychically (that’s not really a word, is it?), i think a lot of people remove them selves from their true feelings and selves in order to function in a capitalist society. this isn’t a new concept. but, i really have a hard time feeling connected to these BIG concepts like the evils of capitalism with out a framework for understanding them in my own life. (n.p.)

erika ends her introduction with reflections on love as that energy she relies on to “change the world” and to resist the self that is emerging in response to a hateful society that “functions best by killing people’s insides.” In her writing and rearticulated concerns, erika deploys tactics of reverso to reflect efforts of resistance to a kind of domesticating

homogeneity and to provoke new ways of thinking about domination and its implications in global and local practices.

*April Fool's Day*, 1, spring 1995, is a zine produced out of Olympia, Washington. Its cover has a hand-drawn poodle with a crown on its head. This zine articulates addiction to the illnesses of society. It disseminates information regarding community resources for addicts and explores the recovery process. The author, like so many zinesters, identifies writing as a life-saving practice. In the introduction to this zine, she challenges the authority of experts stating that "[f]or a longtime I have put off finishing this writing. I kept thinking I was out of my element by talking about addiction. But then I thought, I'm a fucking alcoholic (whatever) . . . and I will not leave this discussion to the so-called experts. I guess part of what I'm trying to do is make something for me and my friends and whoever else maybe can't deal with the straitworld options" (n.p.). While the practices and processes of writing are identified as life-saving for her, her goals include sharing information with others to make meaning and effect change. The transformations she sees have implications for her community. Her efforts to apply the knowledge she has gained through her own lived experience to her community context demonstrate a committed and coalitional consciousness and embodied practice.

Importantly, in the process of self-reflection she calls into question those authorized practices and expert discourses that have ill-served her in terms of representation. In a section that begins with the image of a hand-drawn generic bottle that looks to be stuffed with puzzle-like pieces of paper and is labeled "Anxiety," the author discusses the power of community and community-building practices. Specifically, she experiences the benefits of communal practices as simple as potlucks. She goes on to note that "[i]n writing this stuff I

have had to think a lot about how to share information without acting all bossy or being condescending. If sometimes I state things in a really obvious way, it's probably safe for you to assume it's because I am somewhat limited as a writer and yet REALLY want to get this information across however I can" (n.p.). This passage demonstrates an awareness of the silencing potential of authorized and expert discourses and discursive practices. Acting to interrupt the potential that her words might be received as authoritative can also be considered a tactic of reverso. Again, the reversal in this instance is not an inversion but a disruption that demonstrates a recognition of the ill-effects of dominant representational practices and a desire *not* to reproduce these effects.

In a move to disarticulate and rearticulate desire, pleasure, and excess, this zine takes an interesting turn. Reflecting on Nancy Reagan's "Just Say No" campaign, this zinester begins with a simple and reductive analysis working in a style reminiscent of elementary verse. She writes, "Like when I think of Nancy Reagan, the word 'PURITAN' comes to mind. Nancy doesn't use drug's, drugs're bad. Nancy's a good→pure→god fearing lady" (n.p.). She goes on to speculate that perhaps she has uncovered an affinity between herself and Nancy Reagan and offers the following explanation: "The 'Just Say No' **PURITAN** type idea tells us that we'd better not give into our desires even just a little bit or else **BAD THINGS** are gonna happen to us . . . **PLEASURE** to this line of thinking is **dangerous**" (n.p.). She goes on to speculate that as an active addict she proves this line of reasoning correct. However, she notes that through recovery she has learned otherwise. "**PLEASURE is NOT a bad thing**" (n.p.). Her process of psychic, physical, and social recovery has included dealing with issues of self-loathing and body issues as well.

Learning to approach knowledge as an integrated, at times intuitive, embodied act, the author of *April Fool's Day* offers an example of reverso by demonstrating resistance to the alienation that so many zinesters write about especially in terms of their bodies. She goes on:

I mean, our bodies are totally incredible. They have ways of telling us when the shit feels good and when it doesn't. I used to feel so disconnected from my body that it was easy to ignore the signals 'it' gave me. Like the puritans who live their lives in complete self loathing denial, afraid of the power their bodies possess/create, I live my life unaware of, and→or ignoring the fact that these internal 'stop' and 'go' mechanisms exist. Because my addiction begins where listening to myself ends→I try to decide in these moments what I ACTUALLY DESIRE (pleasure, escape, why?) and then fulfill that desire in less destructive-self-hating ways (or maybe not.) (n.p.).

There is an important and insightful connection between the understanding of oneself, as well as of community, as complex and even contradictory. The importance of this insight is that complexities and contradictions need not immobilize but can instead be a generative space for revisioned ways of knowing, being, and representing.

In *Don't Turn Your Back on Her—She's . . . HURRICANE GIRL*, Vol. 1, Issue Fall 1998, there is an article by Kathy Scott entitled "Larger Than Life: A big girl tells it like it is" (31). Scott explains that she found herself in a campus doctor's office after having gotten something in her eye in a chemistry lab. She self-identifies as a woman-of-color and situates herself as a nontraditional student when she notes that her doctor was also a woman-of-color, and about her age. While the visit was in reference to her eye, the doctor suggested she would do well to lose weight. Scott comments on her past experiences as a "big, Black woman," and how there are "immediate assumptions about [her] eating habits, degree of exercise, and overall health" (31). Scott recounts how she called her friend who validated the inappropriateness of the doctor's behavior. This example demonstrates a commitment many

zinesters express toward valuing and listening to other girls and women and not letting a culture of competition and suspicion divide them. Scott continues with her reflections on her most recent experience and determines that the “obsession with large women’s bodies and with women’s bodies in general” is about “exercising power and control over women’s bodies” (32). Her conclusion is savvy and reveals a theoretical and practical understanding of the relationship between medical practices, authorized knowledges, and a patriarchal social order. She writes:

Having us so obsessed with our bodies distracts us from the more central issues in life like who we want to love, what deeply satisfies us, what we want, to eat and otherwise, and what kind of world we want to live in. I have also come to believe that being a large woman is quite a core threat to the prescription of who we are supposed to be as women, in other words, we will ‘know’ you by your size. I am five feet ten and a half inches tall. I weigh over 200 pounds, wear a size 12 shoe, and cannot fit the largest men’s size hat on my head. I am a big girl. While I certainly believe in the efficacy of some medical data (i.e. fat clogs the arteries to the heart, it is valuable to get good amounts of exercise, excess estrogen is carried in fat tissue and can contribute to breast cancer, to name a few) I do also believe that the medical profession uses its vast arsenal of knowledge as just that at times: arsenal, which combines medical knowledge with patriarchal, oppressive messages about what size is acceptable for women’s bodies (33).

Scott ends by asking “how dare I be a woman self-possessed, trying to let go of the message all around all the time telling me this or that of my body are too much?”(33). The page ends with a zine slogan “If You Don’t Riot Then You Can’t Complain.” This call to embodied and collective action reveals a coalitional consciousness that is itself predicated on shared understandings and lived experiences.

Lived experiences are considered valid and legitimate means of informing everyday practices. Specifically, zinesters are using their life stories as points of departure in their deployment of reverso to critically investigate taken-for-granted and normalized practices of

abuse and systematized violence. In *Disco Fred's Got a Vasectomy*, Vol. 1, Aug. '92, Alison Byrne Fields, the zine's creator, discusses rape, questions of normalcy, and racism. She offers personal reflections on each and connects these reflections to the world around her. This zine offers examples of the ways in which the private and public, and the local and global, are understood and articulated as a means of activism and revisioning. Some of the images reproduced throughout the zine include 1950s style photographs, and happy-family photographs, which stand in direct contradiction to the text which serves to interrupt the photographic narrative. In an entry reflecting on the experiences of rape entitled "An Act of Rudeness," there is an image of a young pretty girl drinking a soft drink out of a glass bottle and through a straw followed by heterosexual couples embracing as if in dance with the captions "companionship" and "romance" (n.p.). The entry disrupts patriarchal representations of romance. It is about acquaintance rape and so the images recreate a dissonance that is an important part of date rape. The essay calls on women to name rape and to be angry so that anger itself can be the (e)motion that will lead women to strength through telling and creating support systems in their telling.

One of the entries that follows is a personal reflection on normalcy and madness. This zinester reflects on her job at a mental health institution where she has some responsibilities for two "developmentally disabled women" (n.p.). Her reflections reveal her understanding of the blurry boundary between normalcy and abnormalcy. She notes how "a great deal of the women's 'behaviors', anything that they do that isn't 'normal', center around their feces . . . no, wait, their shit and, well, piss, and their frequent masturbation" (n.p.). She is describing the abnormal behavior as it is carried out in an institutional setting. She goes on to note that she recently read an advice column about a woman "who had a sexual fantasy about shitting



her leotards in front of her aerobics class” (n.p.). This normal woman was apparently able to carry out her fantasy in the privacy of her own home. The zinester identifies the unspoken and unspeakable erotics of anal stimulation. She does so as a demonstration of the differently imposed sanctions for performing desire and naming pleasure in oppositional contexts of the named “abnormal” and the “normal.”

She goes on to consider the named differences between public and private space noting that the women for whom she is caring are prohibited from masturbating in their communal and only living room. She ends this entry asking “why isn’t anybody writing down my behaviors . . . or YOURS?” (n.p.). Her next two pages are handwritten entries regarding the then-upcoming presidential elections and the threats being posed to abortion and abortion rights. She offers a critique of medical practices, practitioners, and doctors especially regarding their (in)abilities to communicate about sex and sexuality noting that due to the “condescending behavior that I’ve received from doctors, for so long now I’ve been willing to relinquish all knowledge about my body to them” (n.p.). She concludes by noting that she has not stopped seeing doctors altogether and while she admires self-administered alternative health practices she’s not “conscientious enough for that,” noting that what she needs to do “is to start taking control. I, along with you, should demand honesty and clarity from our doctors. And, as my mom always tells me, we should stop and listen when our bodies are sending us signals. We should explore—our bodies, books, and each other—for the information we need” (n.p.). At the end of these reflections she reproduces 1950s images of women who are practicing different methods of breast enhancement. Finally, on this page she includes a reproduced printed tactic of antichoice activists which advocates carrying and being prepared to present “color prints showing fetal

development and the methods of abortion,” that way “you have the basics of a right-to-life presentation in your pocket book or wallet,” because “you never know when someone will bring up the subject of abortion, on a bus, or airplane, at work, at the beauty parlor or in the barber shop” (n.p.). She questions the legitimacy of information disseminated in the context of a consumer-oriented society and mass production, mass consumption, mass media.

In the final pages of this zine Aimee offers personal reflections on being raised in a racist society by a racist family. Her essay is entitled “Family Pictures: Should We Be on the Ends for Balance? (Easier to cut out too)” (n.p.). She self-identifies as biracial and notes that she is one of three biracial children in her family, along with her two cousins. She reflects an awareness of laws governing the historical interaction of her own family. Citing *Lovey vs. Virginia*, 1967, she notes how miscegenation laws “only went off the books five years before I was born.” In her personal essays she uses quotes from a blatantly racist grandfather, white supremacist uncle, and laments the loss of the maturing males in the family to racist ideology. She stipulates that “this isn’t going to be an in-depth expose of the American people. I haven’t conducted major polls. I’m going to write about my family” (n.p.). She reproduces a number of family photographs often with corresponding or related quotes to reveal the bigotry that informed her upbringing.

When her cousin Melissa was born her grandfather is quoted as asking, “So, how black is she going to be?” This same grandfather is quoted as saying, “All colored people are good for is collecting garbage.” Interrupting notions about the practices of niceness and tolerance in the face of racism, she discussed them as ironies and contradictions in her life noting that “[n]either my grandpa nor the rest of my family were mean to me, never treated me differently. It’s kind of white by association thing. It makes things easier for them” (n.p.).

After a schoolmate referred to Aimee as a “nigger,” she says she began to deal with her biracial identity: “Suddenly, the fact that my great grandmother was showing me off as a good example of what a ‘colored’ child could look like started to bother me” (n.p.). She grapples on the page with the experiences of being invisible, having no body, and no history: “I try not to bring up the fact that I’m black in front of my family, although one would think that it’s quite obvious. When I walk through the door a certain part of me becomes invisible” (n.p.). Her reflections turn to the women in her family whom she identifies as allies of sorts. She names family losses in terms of those who give in and go over to the racist side. “We lost Jeanice (Heather’s mom) years ago when she was divorced from Heather’s father” (n.p.). Apparently, and as an act that demonstrates the disciplining effects of dominant social practices and discourses, this aunt no longer allows her biracial daughter to date black men. Aimee goes on to name her uncle as a David Duke supporter who “scares the hell out of [her]” (n.p.). She laments how she is losing her 12-year-old cousin Brandon, this uncle’s son, to racism as well. She concludes this entry noting how her family hosted her aunt’s boyfriend, the first black man ever to be hosted in her grandparents’ home: “He had a seat of honor at the children’s table,” where her cousin Brandon announced that “he hates afros” (n.p.). Aimee states that as much as she and her cousins tried to change the subject, it was to no avail, “Brandon could no longer see us. We remained silent. Invisible” (n.p.). A deployed (b)orderlands’ rhetoric of reverso moves beyond representations that maintain third-space as invisible, illusive, and inaudible. Instead, Aimee works to represent that which has been effectively silenced and obscured in order to see herself and Others represented as real.

(E)motion proves a motivator of coalition and community action. Throughout zines examples of embodied knowledges circulate as a demonstration of third-space practices of

resistance, meaning-making, and transformation. Through critical reversals of the normative gaze, or reverso, zinesters are critically investigating social practice and holding society accountable for those normalized and normalizing practices that are identified as subordinating, oppressive, domesticating, alienating, and violent. They seek to remedy social ills based on imposed and inequitable divisions. Zinesters are exploring a multitude of ways of being informed and educated. They work creatively to subvert structures and practices that maintain the status quo experienced as limiting, oppressive, and unjust. Their explorations are often imaginative, creative, and sometimes humorous. Zines exemplify alternatives to dis-embodied (knowledge) practices. They serve as a space from which to reveal and address overlooked concerns and un(der)represented voices. Importantly, they also serve as a space where social justice and equality are actively pursued. Coming to identify the resistant practices and alternative approaches to being and knowing in the world as both hopeful and brave, it is ever more apparent to me why Wonder Woman would emerge as an icon in many zines. Her story symbolically represents the re-imagined sense of how many zinesters want the world to be and what it will take for it to be so. In the next chapter I explore alternatives to a capitalist imperative and identify zines as sites of queered re-visionings and altered consumerism.

## CHAPTER 5

### Queering Homo/genization/s and Hetero/normativity

*And now I call it Nepantla, which is a Nahuatl word for the space between two bodies of water, the space between two worlds . . . So Nepantla is a way of reading the world. You see behind the veil and you see these scraps. Also it is a way of creating knowledge and writing a philosophy, a system that explains the world. Nepantla is a stage that women and men, and whoever is willing to change into a new person and further grow and develop, go through.*

—Anzaldúa, *Borderlands / La Frontera: The New Mestiza*

Both as a concept and as a methodology, third-space and (b)orderlands' rhetorics intervene in the structures, practices, and implications of binary dualisms. As we have seen in earlier chapters, cultural reproduction in zines re-conceives binary structures as continuums in order to more fully materialize third space. As third-space intervention, (b)orderlands' rhetorics in zines can be identified as "creative forms of opposition" to the neocolonizing effects of postmodern globalization (Sandoval 2000, 5). What I mean by postmodern globalization is the tendency to homogenize difference in late-stage capitalism (Bordo 1993, Patton and Sánchez-Eppler 2000). This homogenizing tendency serves to erase, often through appropriation or commodification, non-dominant lived experiences and expressions from social discourses and practices. These erasures are maintained by what Bordo terms normalized heterogeneity or practices that further obscure difference. Normalized heterogeneity often refers to naturalized standards of beauty and body image. However, in this chapter, I use the concept more broadly to identify any practice with homogenizing tendencies. I am interested in the ways in which homogenizing and normalizing practices are resisted and subverted. Interestingly, zinesters are creatively redefining their roles as consumers. Sometimes this redefinition is achieved by pursuing

alternative consumption patterns and other times zinesters alter their relationships to products; that is to say, to challenge the ubiquitous nature of some products in the world, zinesters consume them differently, even subversively (see de Certeau 1984).

Many zines actively resist the neocolonizing effects of a strict and artificial gender dichotomy while they work to revision the historic (mis)representations of third-space sites and subjectivities. Still others resist the neocolonizing effects of globalized production. Both the consumer and consumption patterns globalization implies and imposes, including the production and consumption of knowledge and information, are resisted. This chapter investigates the ways in which zines reconfigure consumption patterns to subvert consumerism in its dominant mode. I begin by looking beyond the gender and sex dichotomy to reveal third-space bodies in a material world. This move is important to my efforts to demonstrate the multiple ways in which coalitional consciousness creatively informs altered consumption patterns in community contexts. I then investigate the im/possibility and even il/legitimacy of the creative acts of queering sites, subjectivities, and discourses over time. My play with the notion of queered consumption in this chapter reveals my own resistance to universalizing representations of the (imagined) consumer as always and everywhere desiring that which has been named normal in dominant contexts. Queering practices reveal not only a queered desire but also a critical consciousness that, together, inform alternative, even unexpected, practices and representation of production and consumption. The (re)presentation of ambiguous bodies at play in a material world re-imagines the consumer and the consumed as well as the producer and the produced. Throughout this chapter, I identify the alternative and resistant consumption patterns that

emerge as third-space coalitional practices in response to the (oppressive) heteronormative imperatives of late-stage capitalism.

The instability of gender identity translates into a fluid performance in zines.

Ambiguity has a central place in the representation of this instability and indeterminacy. The rhetorical strategies of naming this ambiguity are decidedly third-space practices. This ambiguity offers fertile ground for the practice of the coalitional consciousness that is an important component of third-space feminism as discussed by Sandoval (2000). It is in the space beyond dichotomous representations of self that a more fluid spectrum of subjectivity is revealed. When this subjectivity is put into motion, process, and play, its multiplicity is exposed, offering points of affinity previously obscured by the sutured illusionary effects of binary dualisms. Importantly, for practices of resistance, these points of affinity offer (third) spaces for coalition building.

### **(Im)Possible Transmogrifications: Explorations Beyond the Binary**

I turn first to an academic context to identify (b)orderlands' rhetorics of representation regarding sexed and gendered ambiguity. There are several academic examples that may help clarify and even complement the expression of gendered ambiguity in zines. These academic examples will also help to theorize third-space subjects as consumers and producers in queered contexts. (Re)presentations of ambiguity corrode naturalized dichotomies. Through expressions of intersexuality, corporeality, and transgenics, a space outside normalized gender and subjectivity is materialized. Third-space representations of gender, sexual, and embodied ambiguity are found in the works of Anne Fausto-Sterling. Third spaces are being recognized and explored from feminist and biological perspectives throughout her work. Fausto-Sterling reveals the spaces beyond gender binaries by

reconceptualizing and naming the middle spaces of the biological construction of sexuality. Third space for Fausto-Sterling is about variation beyond what she considers to be the false and limiting dichotomy of the female-male construct. Her deployment of the notion of intersexuality materializes a (b)orderlands' rhetoric of representation. Her work challenges medical practitioners' blind allegiance to a dichotomized notion of male and female. In her border-crossing scholarship, Fausto-Sterling offers a "new ethic of medical treatment, one that permits ambiguity to thrive, rooted in a culture that has moved beyond gender hierarchies" (2000, 101). Her work promotes the "thriving" of ambiguity, especially in regards to sexual subjectivity, and in so doing it illustrates, from a medical-ethical perspective, the generative potential of third space.

Raia Prokhovnik states that "[t]he objection to gender divisions is that they express a difference which is not innocent; it is not an innocuous contrast but a dichotomized difference characterized by opposition" and, I would add, subordination (1999, 2002, 10). Prokhovnik goes on to discuss the subordinating effects naturalized by dichotomies to reproduce a stable social order where difference and its potential is rendered invisible, noting that "[o]nce gender divisions are de-dichotomized there remains no significant foundation for preferring the notion of 'gender' to the notion of 'corporeality'" (11). For Prokhovnik, corporeality represents porous-ness and permeability so that our transmigrations not only contextualize us but morph us as well. This concept is similar to Patton and Sánchez-Eppler's ideas regarding the recursive relationship and potential transformations between bodies and places. The notion of corporeality allows us to consider relational subjects as subjects-in-process in and throughout our quotidian travels. Noting an active relationship of recursivity, Prokhovnik argues that "the social construction of sex refers to the interaction of



action and social context in the construction of sexual meaning” (129). It is precisely this interaction between embodied action and social context as place that is reflected on and performed in zines to actively subvert binary (mis)representations.

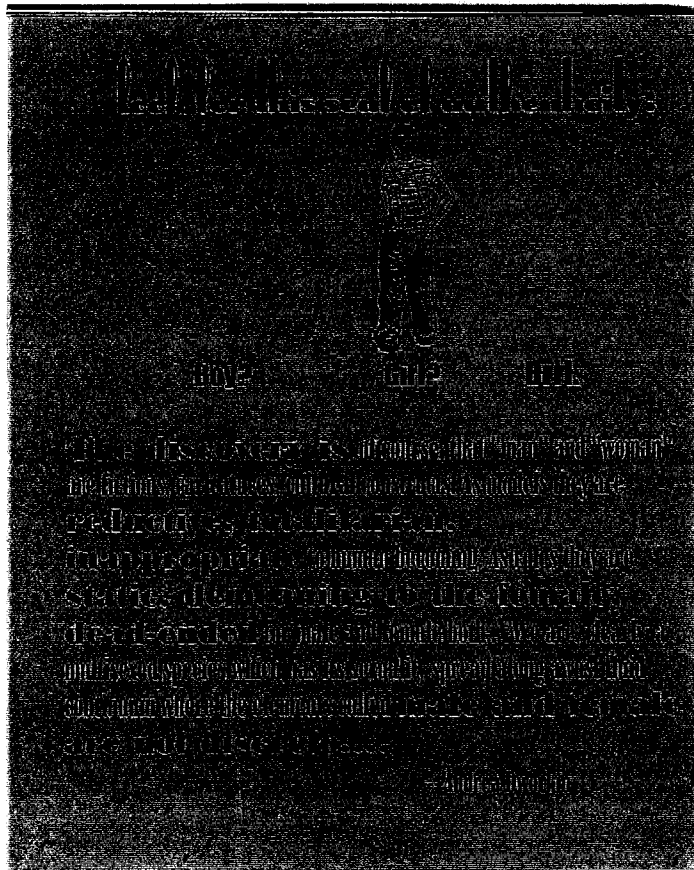
Donna Haraway also offers examples of cross-disciplinary, third-space, academic work on subverted binaries. Specifically, Haraway employs the notion of transgenics to challenge and transcend the restrictions inherent in taxonomic dualisms, or what Haraway refers to as “the binary system of nomenclature” in the study of genetics and evolution (1997, 55). The “trans” of “transgenics” represents a (b)orderlands’ rhetoric of representation invoked to capture the movement across the (imaginary) border between the natural and the artificial. The idea of “transgenics” is of interest to me for purposes of my discussion regarding queered consumption in that Haraway deploys it to represent a “simultaneous fit into well-established taxonomic and evolutionary discourses and also blast widely understood senses of natural limit” (56). She states that “transgenic organisms are at once completely ordinary and the stuff of science fiction” (57). Additionally, to navigate the contested, third-space terrain of techno-science, Haraway has theorized a mythical late twentieth-century character—the hybridized cyborg (1991). Haraway’s cyborg, a hybrid of machine and organism, challenges notions of purity, thereby resisting totalizing (coding) practices in a techno-scientific context. Her cyborg represents a third-space practice of recoding that blurs the boundaries between the technical and the organic. Haraway deploys a (b)orderlands’ rhetoric to theorize and describe a hybrid subject that defies dichotomy.

The understanding that dualisms are often obfuscating and always subordinating emerges from a third-space outside the limitations of binary divisions. The ability and interest in going beyond, exploring, and exposing entrenched dualisms is a third-space

practice; one that reproduces and (re)presents third-space subjects. In *Housewife Turned Assassin*, Numero #1, on the opposite page to one identifying information and self-love, or “amor propio,” as keys to salvation, is a page with two opposing 1950s images of a boy and a girl. Between the reproduced images is handwritten “GIRL? BOY?” and around the outside of the page is written “this perpetuates our bondage,” and “don’t be a slave to this crock of shit” (n.p.). The writing continues around each image encircling them in separate messages. Around the little girl who is herself surrounded by kittens and little chicks and delicate flowers is written: “Why do we stand for these bullshit generalizations. People think it’s so normal not to question these destructive lies!” (n.p.). Around the little boy who is surrounded by a playful puppy, an active squirrel, tree leaves, flowers and a butterfly is written: “People fear androgyny so very much. ‘Masculinity’ & ‘Femininity’ must be redefined for our self worth & so the gaps between genders can be united!” (n.p.). Offering a crude precursor to the step Fausto-Sterling takes toward the notion of the intersexed, this page manifests an understanding of the complexities between sex and gender and the constructed nature of both, as well as the compulsory performance each image engenders. Compulsory performances regarding individuality and heterosexuality are ruptured in third-space.

In an entry in *Pirate Jenny* entitled “Sexuality, Gender and Identity: Theories on Discursive Constructionism or Hetero Hell: My Year as a Queer in a House of Straights,” Laren Tabak references Adrienne Rich and Judith Butler to discuss the fluidity of gender identity. Tabak concludes by stating that “[h]omosexuality and heterosexuality, representing the two polarities in that metaphor, are constructions that are ultimately self-destructive. To perform the necessary roles (of straight or gay) is hard work, and is problematic when you consider the ever-expanding notion of what constitutes human sexuality and ultimately,

human identity” (58). The back of this zine invites readers to “Look for this seal:” after which is situated an ambiguous third-space being who is turned away from the reader. Beneath this figure are the labels: “Boy?” “Girl?” “Brrl.” (back cover). The neologic category of brrl demonstrates a deployed (b)orderlands’ rhetoric to represent the ambiguous. The quote underneath the figure is by Adrienne Rich and speaks of revisioning as an act of survival in which language in its limiting and liberating potential is explored in order to allow for revisioned practices. The act of survival referenced by this author is, for me, a tactic of third space. I mention this zine’s referencing of feminist theory and feminist theorists to demonstrate the ways in which zines are in creative dialogue with theory often for the explicit purpose of holding theory specifically—and authorized and expert knowledge generally—accountable to the communities for which and from which it speaks. Another issue (volume 1, issue 4) ends with a repeated “Look for this seal,” but adds “of authenticity.” This play with the notion of authenticity is important to the critical consciousness that is an integral part of third-space understanding. Notions of authenticity and purity are understood as empty and stultifying if also oppressing in their effects. Beneath this representation of “Brrl” is a quote by Andrea Dworkin that speaks to the discovery of the fictitious nature of “man” and “woman,” concluding that we are a “multisexed species which has its sexuality spread along a vast continuum where the elements called male and female are not discrete” (back cover). (See image below.)



The consistent engagement of feminist theory and feminist theorists by this zine's contributors further demonstrates a cross-border awareness, and even dialogue, between the academic and the nonacademic. The importance of this dialogue is that it demonstrates the ways in which zines are pursuing coalition across borders and participating in meaning-making practices often based on lived experiences in non-dominant contexts. In another example of the deconstruction of sutured identity, volume 1, issue 3 of *Pirate Jenny* has an article entitled "FTM Butch Transman FTV Gender Outlaw," which values the ambiguity in gender identity. The author self-describes as not being a femme but instead existing "in some ambiguous space between butch and femme" (9). She names her preference for "boyz" liking how they "exist in the in between" (9). It is this engagement with and from the liminal that

reflects third-space being and knowing and thereby reveals a relationship between borderlands' sites and subjectivities.

Embodied (b)orderlands' practices of meaning-making and (self) representations reveal a recursive, and even an intimate relationship, between place and self. Bodies in third-space are themselves third space; this is to say third-space subjects reveal the mixtures and fluidity that occurs in third-space. Gender-bending is one example of a third-space performance that reveals the relationship between an ambiguous and shifting site and an ambiguous and shifting subjectivity. Other expressions of this relationship can be found in bodies that both reveal and interrupt dominant standards of beauty. Third-space sites are implicated recursively in third-space subjectivities and (historic) relations. Third-space understanding allows for the extension of the idea of (b)orderlands beyond the geographic location of our homelands to our psychic and cultural understandings as well as our racial, ethnic, class, sexual, gender, and even psychosocial understandings of our complexities. As Patton and Sánchez-Eppler point out, an "identity is not merely a succession of strategic moves but a highly mobile cluster of claims to self that appear and transmogrify in and of place. But place is also a mobile imaginary, a form of desire" (2000, 4). They continue, "Place is acted upon by identifiers—by identifications—that occur, as events, on/in 'it.'" Finally, they ask, "What must be interrogated, and harnessed?: the intersection, the collision, the slippage between body-places; the partial transformation of those places; the face installed by dissimulation in place" (4). Revealing the recursivity between site and subjectivity, queer subjects, for example, often speak from a (deliberately) queered space.

### **Trading Places/Queering Spaces: A Transformational Tactic of the Third-Space Imaginary**

An alternative relationship between self and space, represented in zines as a queering of the public realm, allows for a reimagined sense of how things might have been or even could be. This creative recoding practice is irreverent and even at times illegitimate. It is a representational tactic of the decolonial imaginary offering a third space to explore alternatives in their fullest potential. In the zine *Bi-Girl World*, for example, several entries question the authenticity of sexual identities and explore bi-desire from personal perspectives and experiences. One entry, "My Queerbo Desire," asks, "Is my desire so deeply queer that I internally, subconsciously, am drawn to that which is most subversive?" (*Bi-Girl World*, Summer 1993, n.p.). For purposes of third-space theorizing, the importance of this question lies in the expression of third space as a desirable space / space of desire. It is the third space of the liminal, the ambiguous, and the queer. No longer something to be reconciled in an either/or context, it is instead desire(able) in its ambiguity. Zines explore these third-space desires by juxtaposing them on everyday experiences of being, becoming, and belonging. Third spaces become the spaces to explore deeper, more meaningful understandings of ourselves, especially as related to our desires.

Throughout a number of zines, there is a desire to reimagine historic (con)texts as queered sites and subjectivities. Engaging ambiguity as an historic potential reveals itself as recreative and generative acts in zines. In each of the four issues of *Bi-Girl World* I examined, for example, there is a section titled "Historical Bi Women of Note," dedicated to the recovery of bi voices and the (re)generation of queered herstories. These revisioned histories offer a means of shared exploration and self-understanding, answering the urgent

need to see oneself represented somewhere. These virtual communities afford third-space subjects the opportunity to rewrite themselves into the past, making themselves visible. Again, reminiscent of Pérez's work discussed previously, there is a demonstrated consciousness of that which has been lost to historical record and representation in the introduction of a section titled "Bi Girls in Film and Video." Invoking the history of film, it reads,

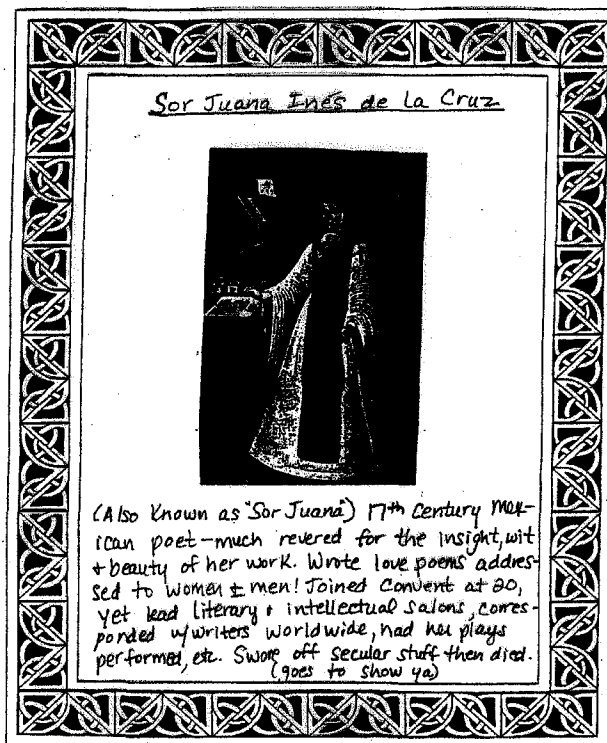
The influence of bi girls in film extends far back into the silent film era. Biographical information of bi girls can be very sketchy and often contradictory, so many have probably been lost to history. However, as information from close friends, diaries, and personal letters comes to light, we are slowly becoming able to piece together a history of the influence these pioneering women had on the film industry. (*Bi-Girl World*, Summer 1993, n.p.)

This queered reimagination of the past constitutes a new space in the present. Historian Yolanda Leyva notes that scholars across a number of disciplinary borders are exploring the psychic and social importance of historical reconsiderations and rememberings. Leyva engages the significance of revisioning practices and potentials particularly for marginalized communities. She writes that learning a "once silenced history [brings] forth a range of emotion . . . [to include] growing pride, a new understanding of our individual and community histories, and a sometimes-overwhelming anger" (2002, 4). As discussed earlier, anger at the invisibility of third-space sites and subjects in history is a common and often motivating (e)motion in zines.

In *Bi-Girl World* (Summer 1993) five historical bi-women are recovered and reconsidered. Instances of the decolonized imagination at play are evident throughout this zine as history is reimagined from a deliberately queered perspective. Several of the voices queered in this issue are those of women-of-color, including Sor Juana Inés de La Cruz,

Alice Walker (with a disclaimer reading “still alive! Should she [be] on these pages?”), and Josephine Baker. Beneath a reproduced image of Sor Juana Inés de La Cruz the author has written,

(Also known as ‘Sor Juana’) 17<sup>th</sup> Century Mexican poet—much revered for the insight, wit & beauty of her work. Wrote love poems addressed to women & men! Joined convent at 20, yet led literary & intellectual salons, corresponded with writers worldwide, had her plays performed, etc. Swore off secular stuff then died. (goes to show ya) (n.p.). See the image below.



#### **HISTORICAL BI WOMEN OF NOTE**

Following this entry is a profile of Josephine Baker in which the author writes, “To be honest, don’t know for a fact she wuz bi~ but I’ve heard rumors” (n.p.). These entries, while also suggesting the (im)possibilities of queered herstories, legitimate and validate the experiences of bi- youth. The willingness to reconsider the (im)possibility and (un)certainity



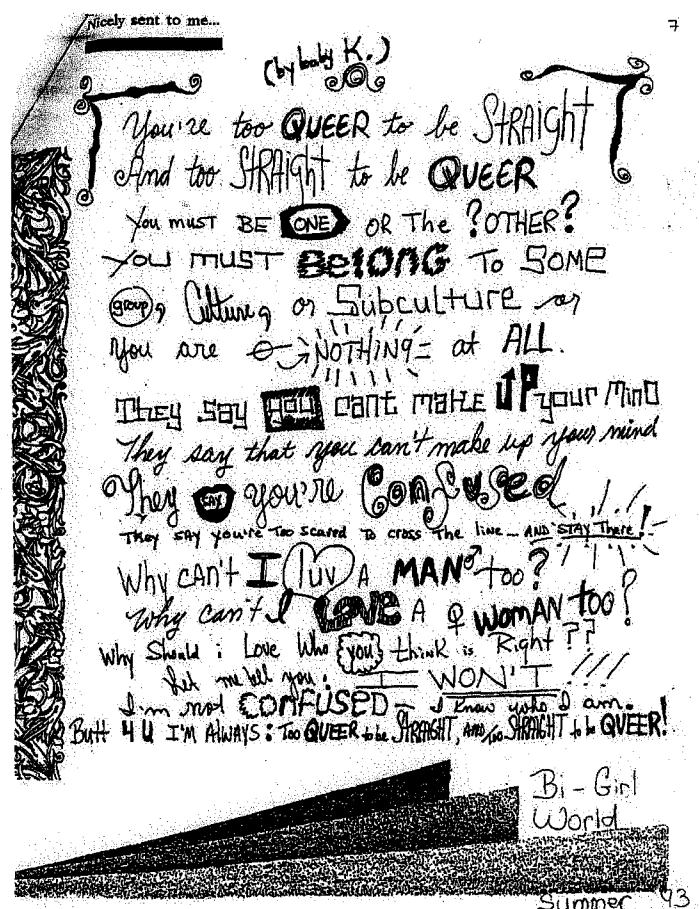
of queer women in history is a (b)orderlands' tactic that invites more participants and perspectives in third-space reconsiderations.

In *Bi-Girl World* (Winter 1994), Dorothy Parker and Judy Holiday are briefly profiled. Dorothy Parker is listed as a writer with "famed acerbic 'wit' of the Algonquin Round Table in the oh-too-hip NYC of the 30s & 40s. I believe . . . Truly funny & truly bright Pretty sure she was bi too—should read her bio, What Fresh Hell is This?, not to mention her collected essays and short stories. One cool gal" (n.p.). Judy Holliday is also mentioned on this page as "actor. Another hip chick from NY, Judy came off as the classic busty blond, all-American bombshell during the 40s & 50s . . . in fact, she was a Jewish, communist, brunette bi-dyke! Gotta love it! A hell of a lot smarter than the women she portrayed, she won an Oscar for "Born Yesterday" (n.p.). Again, ambiguity is the space of engagement, (queered) desire, and representation. It is from these third spaces of growing coalitional consciousness, self-awareness, and sometimes strategic essentializing that we can begin to identify affinities and forge alliances that are themselves redesigning and redefining consumption patterns.

In addition to Reimagining the past and the occlusion of queer identity, *Bi-Girl World* reimagines everyday consumption to encourage alterity. This zine expresses the immediacy of liminality or third-space experience as a part of the everyday, including using one's buying power to promote third-space production, and to support a queered desire. This zine is a tool used to unearth third-space potential. In the book review section entitled "Book Nook," a brief review of *Like Life*, by Lorrie Moore, notes that the book is "not really bi" but about the "weirdnesses of love and relationships (do you note a theme here? the 1<sup>st</sup> story, 'Two Boys' is a smashing account of one woman's unhappiness with two different men. Yeah. I

hear ya” (Summer 1993, n.p.). The music reviews encourage readers to consume with a consciousness calling for zinesters to “put those feminist bucks to work and buy Grrrl tunes” (n.p.). The work of building a “bi-girl world” community is predicated on the imaginary used as a lens not simply to rewrite and reproduce bi-history but to reread and consume the world from a queered bi-space and through a bi-perspective. One page entitled “Vogue Ball Grande Dame Bitchy Diva Awards,” includes the “Grand Dame Supreme” for which bell hooks and Gloria Steinem were nominated and “Country Gals in Denial,” for which Winona and Dolly were nominated (Winter 1994). Throughout this zine third-space subjects are revealing their commitments to consume with a consciousness, revision histories and recreate spaces from which to recover (queer) women’s voices.

Queering practices not only reveal third-space as ambiguous, they also reveal the structured exclusions of binary dualisms and representations. In *Bi-Girl World* (Summer 1993), one author, “baby K,” deploys (b)orderlands’ rhetoric to reflect on her own third-space experience in terms of sexuality, discussing the ways in which as a bisexual she is inauthentic on both sides of the hetero/homosexual (b)order. Specifically, baby K writes about being “too queer to be straight and too straight to be queer” (n.p.). (See image below.)



The reflections represented in the reproduced page above are reminiscent of an entry in *Bamboo Girl* where one author similarly reflects on the (b)orderlands' experience of not being Filipina or white enough. Another entry in *Bi-Girl World* (Fall 1992), entitled "Raging Bi\_Dyke: Why I love Dykes but not 'Lezbhians,'" reflects on the internal policing that often goes on across named categories of difference, specifically in subcultural contexts. In response to named practices of exclusion and oppression the author writes, "I mean really, gals! I'm a feminist through and through, and I love women as much as you do! So lighten the fuck up!" (Fall 1992, n.p.). In the essay "Looking for the Girl in the Boy and the Boy in the Girl," another author asks "have I been trying to reach that fabled middle ground, 'the third sex,' through my choice of love object?" For purposes of third-space theorizing, the

importance of this question lies in the expression of third space as both a desirable space and as a space of desire. Another author reflects on third-space, queer desire and the thrill of experiencing “summer-in-winter” and vice versa (n.p.). Third space becomes one not of simply inversions but of multiplicity and complexity. Third-space desires are explored by juxtaposing them on everyday experiences.

### **Queering the Subject/Queering the Consumed: Material Bodies at Play in a Material World**

Throughout a number of zines there are entries on different bodies and body modification that reflect a cyborgian and intersexed approach to understanding, performing, and (re)presenting the ambiguous (queer) sexed and gendered body in third space.

The writers of the zines I examine in this section explore and expose the body as a medium of cultural resistance and offer a discourse “that dismantle[s] and demystify[s]” the rhetoric of femininity as it is spoken to control and subordinate (Bordo 1993, 182). They also pursue a politics of articulation and a developed coalitional consciousness that together reconfigure consumption patterns. In the face of powerful cultural formations zines are promoting practices that resist and subvert the normalizing tendencies of a consumer culture in the context of late capital. Zinesters are identifying the potent networks that function to promote a normalized and homogenized sense of self. They often express the understanding of (gendered) difference as it is experienced ethnically, sexually, racially, bodily, and materially. While there is an understanding of the body as medium of culture and site of social control, there is a corresponding understanding of the different ways in which culture is written on and experienced by differently abled and differently controlled bodies. Zines interrupt the construction of self that Susan Bordo has identified as “located within consumer culture and its contradictory requirement that we embody both the spiritual discipline of the

work ethic and the capacity for continual, mindless consumption of goods” (1993, 15).

Zinesters espouse conscious micropractices of resistance to loosen the real and imagined grip of a misogynist and commodified culture. The achievement of raised consciousnesses is no small feat. Bordo notes that “the goal of consciousness-raising may seem, perhaps, to belong to another era. I believe, however, that in our present culture of mystification—a culture which continually pulls us away from systematic understanding and inclines us toward constructions that emphasize individual freedom, choice, power, ability—simply becoming *more conscious* is a tremendous achievement” (30). The zines I analyze represent burgeoning and informed consciousness. The pursuit and deployment of the coalitional consciousness that can be unearthed in these zines creatively resists and subverts dominant practices, codes, and orderings that have proven so alienating and subordinating.

In a section from *fantastic fanzine: s is for sorry*, titled “another list,” erika offers reflections on sexuality and sexual identity, body modification, freeganism<sup>21</sup>, alternative sites of education, heterosexism, anger, patriarchy, emotions, pleasure, and love (n.p.). She self identifies as “QUEER” noting that she likes “the words QUEER, FAG, and DYKE but especially queer cause it’s inclusive and it makes uptight straights feel uncomfortable” (n.p.). In a reflection reminiscent for me of Chicana writings on recognizing one another as countrywomen, erika writes, “dc has a really fuckin het scene. and it’s so hard to explain heterosexism to a well meaning (?) straight. but when my queer friends and i talk about it we just KNOW” (n.p.). This entry reflects third-space epistemological reflections on ways of knowing that are not dominant but Other. In addition to materializing coalitional subjectivity, this zine also demonstrates a communal or community orientation. The reflections expressed are written from the perspective of a relational subject who is in dialogue with Others. At

another point on this list she reflects on the rage she regularly experiences in a context she identifies as oppressive and misogynist. In a section entitled "BROTHER STRUGGLE," erika reflects on white male privilege and the unrealized(able) revolutionary potential of the punk music scene which she implies is a homogenized and homogenizing cultural formation and practice that has served to ignore, and even erase, differences of race, sex, and gender. The alternatives she espouses acknowledge difference and use it to promote alternatives in life-style to include consumption in a capitalist context.

As alternatives to corporatized culture and dominant consumption patterns, many zines propose alternative health practices, including community-based healthcare, midwifery, traditional/indigenous practices, naturopathy, herbology, veganism and vegetarianism, and holistic care, as expressions of community activism and antimedical industry tactics and strategies. The focus of these specific zines is primarily women's health and sexuality, and access to and understanding of health-care information. In *Rubyfruit Manifesto*, #2, the politics of re-articulation reveal the ways in which cultural formations are reconfigured to form a community of informed resisters. This zine's editrix articulates women's narratives to women's health and even more specifically lesbian health resources, body issues and images, labor, and antiglobalization resources. On one page there is an anti-Nike ad that compares the earnings of a Nike factory worker in Vietnam with the higher cost of three subsistence meals in Vietnam. In a demonstration of this zinester's efforts to build community and to participate in orthopraxis she goes on to note, "i am trying to live the/a (re)evolution. not react. i want to build connections with other women. remind myself that i am not unholy. subvert the ever-present patriarchy (within and outside). smash imperialism. recognize and dismantle racism. smash capitalism + greed. in myself even/especially . . . this is about

functionality”(n.p.). These reflections demonstrate not only an effort to build third-space community but to pursue third-space values that include conscientious consumption.

An article in issue 11 (May 1994) of *The Urban Herbalist: A Magazine of herbal healing, do-it-yourself healthcare, and sexual adventure for the eco-feminist activist in all women* is dedicated to taking “cuntrol of your body, your healthcare, your life!” The interconnections identified in the title of this zine are made manifest in the explorations throughout this zine. Again, (b)orderlands’ rhetorics as third-space practices become a tool for social change. The illustration on the cover of *The Urban Herbalist* is one of an androgynous hand holding a speculum that is positioned around the word ‘cuntrol.’ In the background there are a number of reproduced images of herbs and plants. The Urban Herbalist is printed quarterly by the self-identified HAGS of WHAM! (Women’s Health Action & Mobilization). As in many zines across the spectrum, there is an anti-industry sentiment that translates across a number of contexts to reveal a third-space alternative in terms of consumption, (re)production, and representation. The first page of this zine defines and describes the process of starting a women’s self-help healthcare community network. The values of creating community, generating knowledges, and sharing information are evident in the “how to” section of this zine, which is followed by success stories of other women who have formed these community self-help groups. In an effort to promote third-space community and alternative practices of knowledge (re)production and consumption, the rest of the zine is dedicated to listing alternative resources to and for women’s health of mind, body, and soul. While much information is focused on the health benefits and multiple uses of herbs, information on sexuality, race, and class can be found within as well. There are

contributions from midwives, herbalists, and alternative health-care researchers. *The Urban Herbalist*

is printed quarterly—sort of- by the HAGS of WHAM! (Women's Health Action & Mobilization). WHAM is a direct action group committed to demanding, securing, and defending absolute reproductive freedom and quality healthcare for all women... The HAGS (Herbally Aroused Gynecological Squad) is a working committee within WHAM concerned with empowerment & education (both individual and collective) around our bodies and our health care. Always keeping a political perspective, we encourage womyn to form self-help gyn care groups; explore herbal healing (non-scientifically) and awaken the uncharted sexual energies and potential left dormant by our dominant (male-oriented, sexually repressed/dysfunctional) culture . . . Here's the small print. In accordance with the FDA regulations, none of the information contained in *The Urban Herbalist* is intended to be used for diagnostic or treatment purposes: Use at your own risk AND FUCK THE FDA ANYHOW!!! (Issue 11, May 1994, 2)

Other examples of zines identifying women as (re)producers and addressing their health and well-being include *Zuzu and the Baby Catcher: midwife-meets- motherhood*, No. 3, 03/03/03, and *Miranda: motherhood and other adventures*, Number nine.

Finally, like *The Urban Herbalist*, *Calico* also promotes informed and alternative consumption practices. The ill effects of beef consumption and production with an emphasis on the hormones used in the beef industry to spur production, are discussed in *Calico*. There is a reproduced leaflet from "Beyond Beef" an organization that promotes awareness about the environmental and health costs of beef consumption. It also serves to raise awareness about labor standards and animal cruelty in the beef industry and offers suggestions for alternative consumption and political action through lobbying. It asks, for example, if burgers really are "happy meals" (n.p.). And in an answer that demonstrates an articulation of those implicated in the consumption and production of beef it states, "not for family farmers going broke and native people thrown off their land by cattle barons" (n.p.). The final page of this zine is a reproduced advertisement from Beyond Beef where the "real cost of eating too



much beef” is reconsidered (n.p.). The connections made in this zine are important in terms of identifying and building community. They also demonstrate the awareness that is part of zine culture about the interlocking systems of oppression that themselves maintain the invisibility of countercultural practices. Interestingly, the countercultural options put forth in this zine are not dichotomous but instead multiple and complex. For example, the page on the cost of beef production and consumption does not offer a vegetarian or bust alternative. Instead it calls for consciousness in consumption and a reduction in the consumption of beef. The politics of (re)production and (queered) consumption are dealt with explicitly in this zine. Desire is reconfigured to include conscientious consumption based on identified values that are eco-friendly, socially aware, and equitable.

**(Re)Interpreting and Subverting the Cycle of Production and Consumption:  
Third-Space Thrifting and Second-Order Consumption**

In third-space (b)orderlands’ rhetorics, commodification and appropriation as practices that obscure difference are investigated and creatively subverted. In an essay regarding explicitly alternative consumption patterns entitled, “On Thrifting,” Tinkcom, Van Fuqua, and Villarejo detail the ways in which the practice of thrifting has informed their understandings and critiques of late capital (2002). Thrifting generally refers to consumption practices of thrift that are cost-saving. Vintage clothing shopping can be considered a mode of thrifting that can be expensive but nonetheless subversive to retail options as well as to current fashion imperatives. In Tinkcom, Van Fuqua, and Villarejo’s essay thrifting refers specifically to second-order consumption carried out in second-hand stores. Their reflective analysis begins with the more complicated approach to understandings of value in thrifting contexts. Specifically, they argue for a distinction between first-order consumer goods and second-order goods or recirculated commodities. Value, they note, is embedded in

hierarchical distinctions (459). They also note that in addition to a more complicated approach to value and value coding, thrifting and thrift stores further complicate understandings of circuits of production and consumption. They note that “the mere fact of thrift stores’ existence suggests different forms of work and different social relations than those determined by the initial productive labor of commodities in their debuts” (461). In other words, recirculated goods reintroduce commodities into the (re)production and (re)consumption circuit, upsetting the Marxist notion that the act of buying as consuming implies the final moment in the circuit. These authors offer a smart post-Marxist, late-capital critique resulting from the act and practices of thrifting. The alternative consciousness related to alternative consumption patterns, however, is of most interest to me. Tinkcom, Van Fuqua, and Villarejo go on to describe what they have termed the crises of value that is tied to complicated notions of class. Specifically, these authors note the velocity of fashion which often moves commodities into second-order status. Thrift commodities have a history; one with no guarantees.

Thrifting has the potential to produce “a different awareness of commodity-relations and the affect, or ‘aura,’ surrounding different items which can be political” (465). Tinkcom, Van Fuqua, and Villarejo note that “this vexed form of wearing history... emphatically aware of clothing as commodity, is substantially different in its affective dimensions from the practice of buying something retail” (465). They articulate historical, political, and intellectual components to the practices of thrifting stating that “thrift shopping has its own ‘organic’ intellectuals; thrift is a field of knowledge production outside the academy and has tentacles into zine culture,” where zines are representative of “popular history, in the vagaries and determinations of style, in the constitution of communities across regional and economic

borders” (459). They end with a recap of their premise, which is that “knowledge is produced in various sectors which licensed academic critique frequently fails to recognize” (469). Tinkcom, Van Fuqua, and Villarejo claim that alternative practices of consumption and production can produce new perspectives, practices, and ultimately, new knowledges.

Similarly, *Thrift SCORE* is a zine that is mentioned in the essay by Tinkcom, Van Fuqua, and Villarejo (2002). *Thrift SCORE* (Spring 1994, issue 1) promotes an alternative consumerism. The zine is dedicated to “thrifin.” It promotes a queered, retro-consumerism which interrupts dominant notions of fashion and value. In parodic fashion, the upcoming *Thrift SCORE* Swimsuit issue is advertised in this issue. Ken is queered with retro-style eyewear and a crocheted swim suit and matching bolero jacket. His female companion is dressed Doris Day-like in a matching crocheted swimsuit. In a parodic representation of class affiliated consumption as represented in and through tourism, these zinesters have added a sombrero for her to wear. Another advertisement shows an imperfect generic body shirtless, and in jeans. Above the photograph appear the words “*Designer Jeans*” (n.p.). Beneath the photograph are the words “THE REALITY” (n.p.). This zine is dedicated to consumption – done differently. Its focus is on fashion. Specifically, it offers queered ideas for the conscious resistance of the tyranny of fashion. It also connects alternative consumption practices urged in other zines, whether focused on buying records or seeking alternative healthcare. Its proposed alternative consumption practices are articulated to alternative consumers.

### **Dissident Performance in Consumer Culture: Third-Space Subjects Redefine Relationships to Products that Permeate Our Everyday**

Altered bodies, altered performances, and altered relationships to products, production, consumption, and desire are subjects in many zines. On one page in *¡Mamasita!*

a skeletal figure whose profile reveals an angry alienlike face is sketched by hand. Anger is the (e)motion that moves the words “starvation” and “beautification” that encircle and circulate around the figure in an endless cycle (n.p.). The entry above this figure is not completely legible as parts have been cut off by the copy machine that reproduced the page, but it is entitled “just a woomons’ problem” (n.p.). The fragmented phrases serve to alter the entry in a mimetic act with the body that produced it. The incomplete phrases give a sense of the piece, “mirror this morning and knew . . . proper dieting . . . the kids staring at me . . . i thought . . . fat and calories in it . . . skinny girls watch me . . . uglier. i ran to the bathroom . . . toilet i saw the scale and .elf. i washed my mouth and . . . scale. the numbers zoomed by. . . . king pounds. i ran into my room, . . . by my horrible reflection, . . . and cried. i hate myself” (n.p.). Above a reproduced Barbie logo are the words “PURGE ACTION,” making the ad read “PURGE ACTION Barbie,” followed by four separate but identical Barbie dolls all posed slightly differently to suggest vomiting. The bottom of the image reads “You too can be like Barbie,” and in zine-like fashion the words run off the image and continue, “glamorous, trendy and popular” (n.p.). Beneath the image is the text written in support of the ad image. It reads, “Purge-Action Barbie® stays fashionably thin by simply spewing up these evil meals! Just push the button on her neck marked ‘FAT’ and watch her hi-fat breakfast fill up the Barbie® toilet (sold separately). Ken® loves Purge-Action Barbie® because she is beautiful. Don’t you want to be beautiful like Barbie®?” “i fucking hate Barbie!!!” is hand written perpendicularly on the margin of the page (n.p.). Barbie as a product is being resisted in this example through a performed subversion of consumption; that is to say Barbie is being consumed in unauthorized and illegitimate ways.

The identification and exploration of altered consumers and alternative consumption practices can be found in both non-academic and academic sites. The zine entry on Barbie explored above is one that manifests the complexities Price Herndl addresses in her discussion of the contradictions, and to varying degrees inescapabilities of our part in the reproduction of mass (consumer) culture. The reproduction of the Barbie logo, and the subversion of Barbie, remind me of Price Herndl's confrontation with the ubiquity of AT&T—a global corporation she finds herself unable to control but which she simultaneously understands does not altogether control her. In her article “Johnny Mnemonic Meets the Bimbo: Feminist Pedagogy and Postmodern Performance,” Price Herndl discusses the challenges, complexities, and contradictions that are born of an ill body in the context of the everyday, noting that the “state of [her] body has also altered [her] performance” (2003, 65). Zines, too, look to the differently altered performances that result from bodies altered to conform to - or resist - the demands of a commodified and corporatized mass culture.

Zines are tactical and quotidian; their presence and proliferation demonstrates a virtual community that is working to resist the tyrannies of homogenization and globalization in the space of the mundane. Through the politics of articulation, zinesters are resisting the structured divisions of an unjust social order. Zinesters are radically reconfiguring their roles as consumers and through their practiced politics of articulation, reconfiguring the market space and redefining (the use of) material products. Like many academic critics, zinesters understand corporeality and subjectivity as situated and implicated within consumer culture. Zines often enact the critiques worked out in feminist scholarship. In *Unbearable Weight* Bordo writes that “consumer capitalism depends on the continual production of novelty, of fresh images to stimulate desire, and it frequently drops into marginalized neighborhoods in

order to find them” (25). Bordo’s identification of late capital’s movement toward increased commodification through practices of homogenization and appropriation reveals the need for alternative and conscientious consumption patterns. Bordo considers notions of self and identity in the context of late capital and global homogenization. She is concerned that a normalized heterogeneity expressed by the rhetoric of body transformation “effaces the inequalities of social position and [history]” (1993, 254). In another academic context, Rafael Pérez-Torres also resists universalizing and totalizing efforts that erase differences to allow for historical revisionings. He states that “the elision of difference . . . does not adequately address . . . sociohistorical specificity” (214). Many zines manifest this resistance to normalized heterogeneity; some even reimagine, rewrite, and reclaim diverse histories in order to do so.

Micropractices, or daily acts of resistance, that begin with a critical awareness of the issues in all their complexities can be identified in zines. Power is about relationships and opportunities to act in order to make a difference. Much of Bordo’s work problematizes the promotion of sameness or normalized heterogeneity and its totalizing and universalizing effects. Promoting a Foucauldian notion of discipline and power differentials in her discussion of normalization of the subject, she investigates the tyranny of media-driven body images and fashion. She identifies the racist implications of beauty standards that serve to glorify and promote dominant physical, if also unattainable or unsustainable, attributes and characteristics, and impels readers to consider the distinct positions and relations people have within different and perhaps competing spheres of power. Her conclusions imply that a focus on cultural difference that elides social, political, material, and economic distinctions runs the

risk of masking sociohistorical injustices and inequalities that can be revealed in critical reflections about the past.

Consumer products prolific in mass culture are being altered throughout a number of zines. We have seen the ways in which *¡Mamasita!* reproduces, redefines and alters images of Hello Kitty. Other images in this zine include childlike faces and paper doll cutouts in cheerleading outfits holding hands and spelling G-R-R-R-L across the front of their shirts. There is a cartoon-strip of images of young women rockers playing the guitar. The words across one page read: "Girls, you have the right to live however you want" (n.p.). A handwritten thank you note on the facing page lists all the grrrl contributors whose assistance made the zine possible. The note ends with a call to "fuck shit up and don't let the purrrrevolution die! XOXO b'bye! XOXO" (n.p.). There is a handwritten page dedicated to "Chun Li," who is "so super cuz she . . . a STRONG asian"; this contribution is not fully legible as it bleeds off the page but the point seems to be a focus on a third-space, if still media-driven, heroine (n.p.). While still a product of consumer culture, this particular heroine, in her status as Other, is reproduced as an act of resistance to an otherwise homogenous and universal representation of heroes and sheroes as well as of Asian characters and subjects. Similarly, *¡Mamasita!* acknowledges the stereotypical (mis)representations of Asian women in consumer images. This zine redefines "Chun Li" as a sheroe who is both strong and Asian as a conscious re-presentation of ethnicity and gender in a corporatized context. The effort to promote "Chun Li" demonstrates the commitment to re-present difference and to re-produce and consume it differently. The stated aim throughout many zines is to inform and educate community about the realities of difference while also concentrating on difference as something that can be positive and should not be

normalized. These zines demonstrate an understanding of the material and historical implications of difference that is based on lived experiences.

In an essay entitled "WhiteWashed" in *Mamasita!*, the author critiques dominant practices of representation, especially in terms of diversity. She deploys a (b)orderlands' rhetoric to represent the lack of resources for kids to learn in an educational context about other cultures as valid, valuable, and acceptable,

NO CLASSES that encourage pride in our diverse cultures and so kids don't realize that there are other acceptable RIGHT cultures other than the white (=amerikan) culture that celebrates christmas and thanksgiving and easter and christopher colombus day and all this is pale and beautiful. it usually isn't until college (or maybe high school) that the non-white child discovers their culture and language they have already shunned out of fear. They have been whitewashed by a country ruled by white men, blessed by christianity, judged in the beauty of the european features and leaves them wondering why. (N.p.)

This last entry identifies normalized heterogeneity as a particularly insidious practice of late-stage capitalism that is proliferated not only through consumer culture but through education as well. The author makes the same observation other zinesters do about conforming and assimilating in order to be safe in school. Zinesters are questioning how the difference that is inscribed on our bodies and in our quotidian customs, rituals, and practices can be rendered practically invisible so that difference ends up looking the same.

In an entry entitled "It's an Asian Thing," author Lauren Martin works to define the absorption of Asian symbols and practices in a Latina/o context. The Latina/o context she is investigating is itself situated within hip hop culture which is, in turn, situated in a dominant context. She struggles to identify and define the multiple intersections of potential appropriations of cultural symbols and practices across borders of difference. Martin begins her investigation into the consumption of these cultural images and practices by defining the



terms *co-opt* and *appropriate*. She then makes her way through the layers of (mis)appropriation by working through the processes of assimilation and commodification across different cultural contexts. Martin constructs a model of late capital's commodification of hip hop which is appropriated, packaged, and consumed, and then in a novel twist, Latinized and ultimately Orientalized. She recognizes the multiple nodes of power across (non)dominant cultural contexts questioning how appropriation and co-optation are – or are not - distinct endeavors when undertaken from diverse cultural locations. This is reminiscent for me of Said's now famous essay, *Orientalism*. Martin refers to the acts of (inter)cultural appropriation and to the means by which hip hop's Orientalization is reproduced for purposes of dominant culture's consumption and pleasure. Additionally, in what appears to be a Foucauldian understanding of dispersed power across societal contexts and relationships, the author struggles with sociocultural and economic practices that have commodified and reproduced cultural formations for mass consumption. These appropriating practices articulate non-dominant third-space subjects to normalized identity. Questioning the practices of commodification that articulate diverse non-dominant cultural subjects to dominant practices, she asks, "Is it appropriation? Co-optation? I'd have an easier time deconstructing this phenomenon if it were rich white people sporting a new trendy Asian theme." In her analysis she uncovers practices of appropriation and the coercions of assimilation that serve to normalize identity particularly through erasures of difference. Her analysis reveals the complex practices through which diverse non-dominant subjects can also reproduce subordinating and objectifying practices and products locates multiple sites and practices that must be considered in coming to consciousness about late capital and its effects.

Martin goes on to reflect on mainstream society's cultural (mis)appropriations of all things Asian and the importance for her in. She notes that she took a performance class earlier in the year and grew frustrated at its lack of engagement with race and culture. She decided to write about it in a paper she turned in regarding "performance, representation and co-optation of the 'Other'." She describes how in her paper she grappled with the issue of performing and (mis)representing the Other. Her conclusion is that it is problematic, at best, for Othered communities to be fetishized, and (mis)represented from without "when the power differences between the performer and the performed are not critically examined." Her struggles to understand the implications of appropriation and commodification from different positionalities do not offer simple solutions but instead are open-ended in a way that invite reflection and even continued dialogue.

Another zine that questions the reproduction and consumption of media-driven images of the normalized subject is *Tattle Tale*. This zine, produced by Misi Herliczek in Lenox, Massachusetts, has a reproduced image of a blond female model with large eyes, full lips, straightened hair, and a perfectly straight nose. The words "Do you look like her? Didn't think so. Good. Keep living. Revolution" (September 1995, n.p). The back cover has a posterlike reproduced image of what appears to be a backward-facing person. The words across the top of the image are "the product is YOU." Written at the bottom is a quotation attributed to William S. Burroughs, 1959, "The junk merchant doesn't sell his product to the consumer, he sells the consumer to the product. He does not improve and simplify his merchandise. He degrades and simplifies the client." Handwritten on the outside of the image are the words: "check this out!!" Both covers indicate a dissatisfaction with consumer culture. The messages are an act of consciousness raising and community building. Anger is

the (e)motion that is encouraging and generating action. The introduction to this zine is entitled "Society is a Hole" (1). This zinester addresses the anger and alienation she feels in the contexts of consumer culture and elitism. She deploys a (b)orderlands' rhetoric in her experiences of herself as fragmented as she laments, "I can never find enough outlets for my schizophrenia" (1). She goes on to call for micropractices of what she terms revolution to come together to resist the ill effects of consumer culture.

The practices Herliczek espouses in *Tattle Tale* center on movement and the harnessing of "youth power" and the building of community. Specifically she calls on youth to "[f]orm some bands . . . trade music constantly. A constant flux. Make a zine and stick it everywhere. . . . Write to people, make contacts. Talk, make noise, form groups of energies. . . . Search out the best in people you may not know well. Everyone relates somehow" (1). She encourages peers to consume differently specifically by trading. She also encourages her peers to question everything and think critically, especially about the indoctrinating effects of education and the media: "Don't necessarily believe in what you are taught to believe in. Talk to people you may have been taught to fear. . . . Look at yourself from the outside and observe reality. . . . Look into the bullshit of advertising and the media. Turn off MTV. . . . Make your own music" (1). In an explanation for her zine's title she ends her introduction with "The Tattle\*tale rats on all the sickness. I rat on everything that sucks right now. Wanna help?" (1). The importance of her call to critical questioning of education demonstrates an awareness noted in other zines about the alienating effects of education. Education is experienced as a space and practice that re-produces uninformed and unreflecting consumers and producers of corporatized mass culture.

*Aliencola* is a zine produced by KariJane in Cameron, Wisconsin. It is focused on the alienating practices of our shared society. The introduction reflects on the pervasiveness of automation in the everyday. Specifically, it offers a script for automated answering machines that we so often encounter in our daily lives when trying to connect with real people and real places. This imagined script begins, “hello, for advice on work, love, and finances, press one . . . press five to hear repetitive MUSAK with subliminal messages for hours at a time . . . press seven to receive information on Rogaine with Minoxidil and the doctors in your area who can prescribe it . . . keep close to telephone” (n.p.). Her personal reflections follow, “ALieNcOLalieENCoLA this is probably not what you want to hear but i refuse to sink in the dark and overcrowded crevasse of spoonfeeding brainfood 200 different ways to accomodate your every need . . . this may be silly, confusing, absurd, dark, redundant, scary, stupid, or messy DEAL WITH IT.” (n.p.). KariJane offers a poetic representation of fragmentation in an entry entitled, “perfect-o.” “i pause as every angle adjusts to the light and shines through: the jazz component of me, the intellectual component of me, the reclusive side of me. i will never have to choose becus they all come together like drunken strangers toasting a beer” (n.p.).

In an act reminiscent of Pratt’s critique of the non-innocent imperial gaze, on the opposite page of *Aliencola* KariJane reflects on the authority and power of naming from above. Like Pratt, who is interested in the ways in which subordinating taxonomies work across human differences, KariJane is specifically interested in dominant naming practices and their implications for creating and sustaining delinquents and deviants. She entitles this entry “the Labelling theory,” and she uses an organizational-like flow chart of the processes by which youths are labeled and so become delinquent. She reproduces a quote she attributes

to Howard Becker, "BEHAVIOR THAT IS LABELLED DEVIANCE IS BEHAVIOR SO LABELLED." This zine exemplifies the creative ways in which the domesticating effects of societal gaze is ruptured. This zinester begins by identifying the articulations of work, love, and finances as a naturalized effect of dominant society. Her creative use of automation serves to speak the normalized, but not necessary, relationship between work, love, and finances. She then identifies the commodified products and absurd sociocultural priorities this articulation produces: Rogaine. By contextualizing her critique in the structures and practices of the everyday, this zinester effects a reversal of sorts that serves to illuminate the absurd as it pertains to a reproduced, subordinating, and maddening social order based on consumerism and consumer products.

### **The (Re)(In)Formed and Conscientious Consumer**

Collectively zines support creative enterprises that subvert a globalized capitalist imperative. They recognize and resist intellectual property and first order consumption because these practices limit the circulation of knowledge and practices of difference. Alternative consumption practices are advocated and modeled to promote greater equity and social justice in localized contexts. Issues 1—4 of *Wild Womyn*, a zine reproduced by Christy Hill of Quebec, Canada, are dedicated to promoting and supporting women comic artists. It is dedicated to "covering femayle comic artists world wide." It also lists other "important grrrl and womyn power resources," as a means of identifying one another and educating one another through alternative resources. "The Company of Womyn," for example, is a feminist mail-order catalogue from which every order helps to support abused women and children. "Rock for Choice" is a resource guide for finding or organizing music shows that are affiliated with prochoice politics. Contact information for other riot grrrl resources are listed

as well. Readers are encouraged to “photocopy the pamphlet, post it up, pass it around, give it out, and make your own.” The call to reproduce the pamphlet is a demonstration of a diverse approach to the proliferation of information and knowledge by resisting the notion that intellectual property is simply a commodified product produced solely for profit and requiring permission for reproduction. While this zinester is supportive of women comic artists generating income, she is also working to articulate their work to an activist agenda. Creative products and productivity are articulated to activism. Finally, this zine once again demonstrates an effort to build community through an identification of, and engagement with, shared belief systems and alternative practices of consumption and production across community contexts.

In *¡Mamasita!*, Issue One, the idea of commodification and its authorized reproduction, while not commented on directly, is alluded to and resistance to its influence is recommended. One page reflects a suspicion about the insidiousness of media images and messages. The page begins with a cut-and-pasted headline “How you can . . . GET THE SHAPE GUYS LOVE . . . IN 14 DAYS!” (n.p.). The text of the page is framed by grrrl stickers and a textbooklike representation of an ovary, egg cells, and uterus. The text reveals a detected conspiracy and unearthed articulation of the ways in which women’s bodies and women are objectified and controlled through media,

they don’t want me to be free.i fight for equal rights in a land of classes and racism and sexism and ageism . . . and they see me making some progress.this scaresthem. So they meet in a stark white boardroom to come up with a plan.’we will tell them they are ugly to distract them from their legal battles.we will bombard them with images and insinuations and they will strive for this unrealistic body(which we will control)and won’t even know it! We will keep them oppressed, if not in the lawbooks, then in the mind.’ Well, i know their little secret and I’M TELLING! (N.p.)

In another entry that questions authority in practices of regularized reproduction, there is a reproduced page from a book on “how to draw cats and kittens.” At the end of the reproduced page, this zinester has written “This is stupid! Art (especially kitty kat art) has no fucking rules. Avoid these books +create and don’t let ANYONE (especially asshole teachers + snobby artists) tell you that you suck cuz you don’t.” The opposite page is about having asthma and the irresponsibility of those in a community who wear perfume, “allergy girls & boys unite & fight the evil perfume wearing assholes” (n.p.). Identifying the ways in which consumption and production define and delimit the consumer, zinesters are promoting community values that work to resist homogenized and homogenizing practices.

In a similar act of interrupting authorized practices of consumption and production self-named “Riot Grrrlz Outer Space Editor” Lizzard Amazon reproduced and distributed “*The Bitch Manifesto*.” Amazon states that her goal is to reproduce information and build knowledge with a community of girls. The following note appears handwritten at the front of this zine: “Reprinted from a magazine called Notes from the Second Year (1970) edited by Shulamith Firestone and Anne Koedt. The Bitch Manifesto is by ‘Joreen’ or Jo Freeman. Dear Jo, Shulamith, and Anne I hope y’all are not offended that I’m reprinting this w/out permission. I just want girls today to see it!’ RGOS” (2). The act of reproduction without permission is a tactic to disseminate knowledge while interrupting the capitalist imperative to purchase it. Also, performing the im-possible dialogue with Jo, Shulamith, and Anne illuminates questions of accessibility and authority. Amazon imagines the possibility of engaging author(s)(ity) regarding the proliferation of the messages set forth in their writings. Amazon undertakes this dissident performance as an act of community education through unauthorized reproduction. Her overt subversion of the requirements for reproducing this

manifesto demonstrates an obvious awareness of the parameters of intellectual property rights. Even more importantly, Amazon names the authors and historically contextualizes the manifesto noting that it is important for girls today to have access to it and understanding of its message. In the middle of the manifesto there is another handwritten note entitled “Editorial Note,” which states “ok! This really SUCKS but the copy of this magazine that I have is MISSING ONE PAGE which just happens to be right smack in the middle of the Bitch Manifesto. That is NOT going to stop me. So I swear & promise in the 2<sup>nd</sup> printing of this I will have restored the missing section even if I have to drive up to San Francisco or Berkeley to find this magazine in another library!!! AND now our manifesto CONTINUES” (11–12). Amazon concludes her zine with a stated commitment to the continued dissemination of information and a sustained engagement with feminism as community activism.

Riot grrrl zines serve to build community with other grrrls who share a sense of gender disenfranchisement. The impetus is to build community, resist the pervasive oppressions and exclusions of patriarchy in consumer culture. The politics of articulation are overtly established in *VALLEY RIOT GRRRL*, a zine (re)produced by ericka babydoll and jennifur pesky. This zine uses much of its space to define riot grrrl as a coalition of ‘grrrls’ in an activist community committed to resist proliferated media images and practices of subordination through transformative practices,

OUR NAME WAS ESTABLISHED BY WOMEN IN OTHER CITIES, WE HAVE ADOPTED THIS NAME BECAUSE WE ARE ROOTED IN SIMILAR CONDITIONS AND AGREE WITH ITS STRONG IMAGE AND GENERAL CONCEPT. VALLEY RIOT GRRRL IS COMPRISED OF INDIVIDUALS WHOSE IDEAS AND EXPERIENCES DETERMINE THE MOOD AND DIRECTION OF THE GROUP, SEPARATE FROM OTHER RIOT GRRL GROUPS.” (N.p.)



These zinesters go on to write about what compels them to co-create community with other girls, “What brings us together is a need to create safe space among ourselves, a space in which we can communicate in order to fight the sexism, homophobia, classism, and racism we come up against in our daily lives” (n.p.). There is an explicit call for queer grrrls to come forward and participate as well. This zine demonstrates a creative, even playful, engagement with the imagination as it deploys the concept of the valley girls (re)written and (re)presented as riot grrrls. A quotation at the bottom of the front cover that reads, “[r]aising a woman’s self worth and creating positive girl energy are beyond consumerism,” speaks to the conscious deployment of the notion of valley girl as a commitment to political activism through, among other things, a reimagined community as well as an interrupted and redefined consumerism.

In *Pure Vamp*, Gretchen, the zine’s author, promotes sexual education based on the assumption of an empowered, active female. Specifically, she uses a page in her zine to reproduce a LifeStyles® Condoms “How to Use a Condom” insert. The insert in this zine is bilingual, offering information about how to put a condom on, para ponerselo, how to remove a condom, para quitarselo, important condom facts, informacion importante, condom effectiveness, eficacia de los condones, and additional information, informacion adicional (n.p.). Including this insert is an act of interrupted consumption that disrupts the relationship between first-order consumption and the access to knowledge. Its inclusion subverts the privileged status of first-order consumers and reproduces information making it available to Others not at the moment of consumption but prior to it. The act of reproducing information

that is only available to those who purchase the product effects an irreverent community education.

### **Consumption and Production Reconfigured: (Re)Creative Practices**

Dominant politics of desire and consumption are interrupted and reinterpreted in the countercultural third spaces of zine production. The decolonial imaginary is an important tool of creative tactics and strategies. The (b)orderlands' rhetorics that emerge in these (con)texts speak the (im)possible contradictions inherent in the relationship between consumerism and a coalitional consciousness committed to an antiracist, anti-homophobic, socially just, and radically democratic agenda. (B)orderlands' rhetorics, however, offer creative potential in this realm as well. This rhetoric develops an emergent third-space (queered) consumer(ism) that (re)considers and performs new ways of consuming and producing. This (b)orderlands' rhetoric rearticulates the global and the local to create a growing awareness of the implications the global in the context of the everyday. Such rearticulations produce new, queered alternatives for consumption within late capitalism.

A queering of the public realm offers another reversal of sorts, achieved through refraction. These irreverent, illegitimate rereadings and rewritings are representational tactics that offer space to explore and construct alternatives in their fullest potential. There are many zines that name and explore queer desire that questions sexual and gender authenticity. Chicanas and other women-of-color have written about the differences we understand with being essentialized from above and essentialized from within. I understand that for many these differences are more discursive than material, however, the space to explore deeper, more meaningful understandings and representations of ourselves, especially as related to our desires, is a crucial space. Through this reimagined space, we can come to terms with who

and how we are, how we know, and what we (don't) want. It is from these spaces of critical self-consciousness and self-awareness that we can begin to forge and form transformative alliances that creatively reconfigure local practices in globalized contexts.

## Chapter 6

### (B)orderlands' Rhetorics as Tools and Tactics of (Re)Presentation

Borders have historically served to inauthenticate and illegitimate the knowledge claims, indeed the very presence, of third-space sites and subjectivities. As I have demonstrated, however, the lived condition of crossing borders and existing in the realm of both/and allows for the possibility of consciously drifting into the (re)creative terrain of third space and engaging the transformative possibilities of (b)orderlands' rhetorics. Having conceptualized rhetoric as the interpretation, recreation, and deployment of signs, symbols, and images to represent meanings, I have used a third-space framework to both critique dichotomy and to theorize (b)orderlands' rhetorics and their representational potentials. I have shown how (b)orderlands' rhetorics are deployed in third-space sites to move beyond gender binaries, re-imagine histories, reverse the gaze, build community, and speak (e)motion and desire through rearticulating the body to ways of knowing, being, and becoming in the world.

Because (b)orderlands' rhetorics serve to interrupt and reconsider social orderings and their corresponding ways of knowing and being, my work is about displacement. However, I rename and reclaim this displacement as generative in the context of third space. Lack is not implicated in the notions of displacement that are used in my work. This is to say, my work is not built around a lack but instead around a fullness that traditionally has been and still is obscured by discursive practices that belie the richness of third-space lived experience by first dichotomizing it and then subordinating it to reflect a dominant social order. My work is built on ground that is textured and texturizing, fluid and shifting. It is about intersections, and crossings, and comings together and comings apart, and it is about the richness of experiencing these things and the new perspectives and knowledges these

experiences generate and produce. My work then is informed by, informs, and intersects work by other feminist rhetoricians. It enriches the conversation as a result of the understanding of what it means to practice and embody third space.

I engage in this conversation at a time in our lives when walls and divisions and misunderstandings are on the rise. It is my way of demonstrating another way of being and doing, one that offers hope through increased understanding achieved at times collectively and through differential and coalitional consciousness. Feminists have long been doing the work of crossing disciplinary boundaries; perhaps that is why it has been work that has been devalued. I do this work as feminist but also as a Chicana, as a lesbian, and as a mother, a corporeal third-space subject of the (b)orderlands. I know the world differently because I have lived within a society that has valued another way of knowing, an either/or way of knowing. This project reclaims the practice of borderlands' living, breathing, loving, being, doing, and knowing as an alternative epistemology and ontology. In the ways that feminisms are transformational, so too are the rhetorics revealed in my work. (B)orderlands' rhetorics are transformative rhetorics capable of offering breadth of perspective to dominant epistemologies and practices. It is for these reasons that I understand (b)orderlands' rhetorics as hopeful rhetorics.

The intersection of feminisms and rhetorics in my work blurs the boundaries of both thus serving to transform each such that new knowledges are being generated. Rhetoric and feminism thusly articulated further inquiries into gender, culture, representation, and interpretation, which allows for the reconsideration of alternative perspectives on myriad ways of being and understanding in the world. The concept of feminist rhetorics broadens our inquiry so as to include multiple sites and subjects of rhetoric, which has implications for

those previously obscured and effectively silenced by the rhetorical tradition. Ultimately, I argue that feminist rhetorics offer alternative, for me third-space, sites from which to speak, listen, and learn, both within the world at large and in a classroom context. There is pedagogical and activist, even transformational, potential to be further explored in third-space contexts. Investigating the rhetorical activity within the context of zines, I contend, is a scholarly, pedagogical, and activist enterprise since it offers the potential to examine issues of self-representation and to investigate contradictions and ambiguities that reflect the realities of multiply-situated subjects. I have identified spaces of ambiguity as generative, creative, and productive spaces and the discursive practices from these spaces are tied to the production of third-space sites, subjectivities, and discourses.

My project broadly defined as third space is feminist, chicana, lesbian, and queer. It has indeed been informed by a multiplicity of practices, theories, and disciplines. It offers resistance to the academic apartheid so thoroughly discussed by Sandoval (2000) and so is interdisciplinary in nature. Its applicability is broad as well. It informs women's studies as women's studies works to revitalize its transformative, activist potential. In its ability to stand betwixt and between poststructuralist and materialist theories, my work also serves as a bridge between the metaphoric second and third waves of feminisms. It contributes to the ongoing feminist critique of dichotomy in theory, method, and practice. This contribution will have implications for work exploring alternative epistemologies. My work also contributes to queer studies and ethnic studies by mapping the transmigrations between the two. From a queer studies perspective, this project reflects the complexities, contradictions, and diasporic implications of (en)gendered and embodied peregrinations<sup>22</sup> and transmigrations. From a feminist rhetorical perspective, my project reveals non-dichotomous

discursive practices and representational rhetorics. It also contributes to ongoing works in feminisms and rhetorics by offering yet another “available means” of persuasion through alternative discursive and rhetorical structures. Examples of community building, meaning making, and information dissemination are materialized throughout the zines in my analysis. Neologisms are born of third-space being, belonging, and longing to be. I move beyond embodiment to the notion of corporeal subjectivity (see Prokhovnik 2002). In addition to the notion of corporeal subjectivity, relational subjectivity also emerges in third-space to theorize contextualized subjects on the move. The third-space peregrinations that are revealed are psychosocial, geographical, and sexual.

I have made these moves deliberately in order to allow for the role of emotion in our beings, doings, and understandings. I understand (e)motion to be the motor of intellectual thought. It is often revealed as the energy behind the pen that motivates self and Other representation. From a composition studies perspective my work reveals the tactics of disobedience to the confines of phallogocentrism. From a cultural studies perspective, my work is revealing of the tactics and strategies employed and deployed in popular cultural contexts that serve to theorize practice and practice theory. From a perspective of critical feminist pedagogies, my work is collaborative in spirit and practice, embodied, experienced and reflective. It reveals the recursivity of the social imaginary and its implications for the psychosocial.

To advance our understanding of third-space theory, practice, and discourse and to contribute new knowledges at the intersections of feminisms and rhetorics, I have used the notion of (b)orderlands’ rhetorics. I imagine these rhetorics in their fullest transformative potential. They are, for me, tactics and strategies of resistance, persuasion, invention, and

(re)presentation. I deploy (b)orderlands' rhetorics as rhetorics of interruption, resistance, transformation, and (partial and potential) emancipation. My work is both a demonstration, as well as an application, of the theory and method of third-space consciousness. In its dismantling effects, it represents an alternative to dichotomous thinking long ago entrenched as the only valid and legitimate lens through which to see, interpret, and represent the world. I work to (de)(re)construct the rhetorical structures that have sustained the dominance of dichotomous representations of knowledge and subjectivity or knowing and being. In offering a postdichotomous perspective, I explore and thereby map the relational understandings of third-space sites and subjectivities. Important conversations and understandings are being reimagined, reinvented, and reproduced in these spaces. I have addressed popular culture as a vibrant mediator of cultural values and attitudes that have value and can inform academic practice.

#### **Metaideologizing as Third-Space Practice: A Zine Emerging from Within and Beyond**

My third-space reflections are reproduced in my own zine, *Entremundista*, which in the future will be (re)produced at and from the margins and center of each page in my dissertation. For purposes of this text it has instead been included as Appendix A: An Intertextual Dialogue. This textual dialogue is a component of the methodology of the oppressed as discussed by Sandoval. In her discussion of resistant, and potentially emancipatory, language Sandoval identified meta-ideologizing as a transformational technology. According to Sandoval, meta-ideologizing "works by grafting a *third level* ideological system onto a dominant second-level system, and by using the resignification process as a tactic for challenging the dominant order of power" (2000 109). By juxtaposing these two texts such that the line between the (un)acceptable and the (un)official becomes



blurred I am creatively challenging the (discursive) structures that delimit knowledge practices and discourses. The question about what counts and what gets included or excluded becomes less obvious in the process. I practice resignification in my texts to resist the assumption that language operates in the same ways across (con)texts. My future plan is to reposition this non-dominant, non-standard, dialogic and separate text within the academic text to demonstrate the intra/inter/subjective and intra/inter/textual dialogues that always inform me across my contradictory positionalities over time. I intend to accomplish this in the book version of this text. This planned positioning is meant to disrupt the official and the proper and to effect dialogue across academic and nonacademic texts as well as to materialize the frontiers of my own contradictory positionalities throughout this project. This nonstandard act of simultaneous writing is meant to be a demonstration of the processes and practices of differential, third-space consciousness. Always, in my contradictions and ambiguities, I embody third space and am the nepantlera world(s) traveler crossing the borderlands of my being and colliding with Others. Sometimes I am first the Chicana in the margins, other times I am first, a single mother of two daughters, or a lesbian, a feminist, academic, or a small woman in a land of giants, a daughter, an activist, a teacher, a learner, and/or I am privileged. Sometimes I am all of these things—but then I am always more some than others for that moment, in that place. Always these parts inform the third-space practices of reading, writing, interpreting, and representing. Each page of my own zine offers insight into a third spacer doing third-space work. It is a demonstration of a third-space requirement; that of double work in that it is done simultaneously with the academically sanctioned means and methods also used herein.

### **Emergent Third-Space Theory**

My work contributes to a third-space hermeneutics as a developing theory and method of interpretation and representation in and of third-space (con)texts. By investigating acts of resistance in third-space contexts, I was able to see how third-space coalitional subjects formulate and enact solutions to societal ills. My purpose throughout has been to make visible the third-space sites and subjectivities of resistance undertaken for the purpose of constructing alternative knowledges, practices, and relations that first imagine, and then (re)construct, promote, and represent antiracist agendas and models of social justice. The diagram in Appendix B, titled *Third-Space Sites and Subjectivities: A Cartographic Representation*, begins to map third space in time-space. Relational subjectivity and the recursive connection between selves and places in time are captured in this diagram.

From my own (b)orderlands' perspective, I have identified and analyzed third spaces, and the (b)orderlands' rhetorics deployed in them, to reveal stories and representations of lived experiences that do not correspond with dominant (mis)representations of decentered lives on the borders or in the margins. The critical perspectives inherent in the sites I analyzed serve as a reversal of sorts so that in the process of generating third-space representations, dominant society has itself been reviewed, revisioned, and reimagined. (B)orderlands' rhetorics offer an exciting potential to speak that which has been overlooked, underrepresented, and actively obscured. Like Celeste Condit who identifies and investigates how "critical rhetoric has redefined history" to allow for the (re)presentation of historical stories and movements of social change (1999, 173), I, too, look to the (re)presentation of our stories and their transformative potentials. The third-space sites analyzed here manifest and expose fertile, decolonized, third spaces for reinvention and representation. More specifically, third-space

sites as represented by the academic examples identified and in zines, reflect hope through their potential to generate a new value system imagined by Anzaldúa when she stated that she was participating “in the creation of yet another culture, a new story to explain the world and our participation in it, a new value system with images and symbols that connect us to each other and to the planet” (1987, 102–103). This new coalitional value system articulates third-space corporeal and relational subjects, our sites, and our discourses, to our activism and visions of social justice. If we can continue to work in third space between the borders of academic and nonacademic writing and representation—as I do in my work—we can see more possibilities for feminist and (b)orderlands’ rhetorics, feminist activism, and coalition building.

In my efforts to theorize third-space subjectivity, I have conceptualized third-space subjects as corporeal. The be-ings in third space are undertaken by bodies that are emotional, physical, spiritual, psychic, and connected. Coalitional subjects emerge in third space to collectively pursue alternatives in community contexts. The consciousness that informs corporeal subjects is a coalitional consciousness that demonstrates hope, inquisitiveness, imagination, concern, awareness, inter-connection, and action. Third space is a space of innovation – new ways of doing, be-ing, knowing, consuming, producing, loving, and living. I am inspired and remain curious about how things get done, and done differently, in third-space. The practices and politics of (re)presentation will continue to attract my scholarly and personal interests. Questions of author(ity) and agency have emerged as spaces of future inquiry in third-space contexts.

## Where to Go from Here

Questions regarding agency and authority, and the complex relationship between the two, emerge in my work. My future work on agency and authority will begin an in-depth investigation of the relationships between agency and authority. I want to explore how agency is constrained and/or complemented by authority. I am especially interested in third-space practices that reveal agentive and authoritative relational potential within the same subject. Investigating the dynamics of agency and authority together in terms of how change occurs—or does not—in third-space cultural contexts represents a future area of interest for me. I will continue to explore third-space practices that demonstrate an active relationship between the local and the global to continue to discover third-space practices that are attentive to both. I can imagine exploring third space from an epistemological perspective to more fully investigate how we know in and from third-space contexts. Believing that writing can be an activist enterprise, I look forward to continuing to investigate the pedagogical implications of my project for the writing classroom and for women's studies. Finally, I will continue to explore the liberatory potential of third-space discourse and (b)orderlands' rhetorics deployed across multiple contexts.

<sup>1</sup> For further discussions on liminality from a Communication Studies perspective see Conquergood 1991, Goodall 1993, and Jackson, 1995.

<sup>2</sup> For further discussion of bodies inscribed with history, see also Cixous 1986, Kristeva 1984, de Lauretis 1987, and Pérez 1999. Feminist theorists across disciplines have been writing about the body and the ways in which (discursive) borders have marked and played themselves out on bodies. Cixous, in particular, has written about the discursive disorderings effected by language on the body of the Other. Ultimately Cixous opposes and sees as artificial the sexual and gendered dichotomies dictated by the heterosexual imperative on the body and beyond. See, too, de Certeau writes, "a body is itself defined, delimited, and articulated by what writes it" (1984, 139).

<sup>3</sup> For a study on non-unitary subjectivity, representation, and feminist methodology see Leslie Bloom's *Under the Sign of Hope: Feminist Methodology and Narrative Interpretation* (1998).

<sup>4</sup> For full discussions about interstitial, third-space subjectivity and its implications for matters of representation, see also Anzaldúa 1987, Pérez 1999, and Sandoval 2000.

<sup>5</sup> Raia Pokhovník, contends that embodied subjectivity focuses on the materiality of the body while corporeality exceeds the body to include the mind and emotion as well as social context (2002). I like the idea of corporeality moving us beyond the body. The beyond relates to third-space. For me corporeality implies the

excesses of the body that connect us beyond ourselves to Others. Finally, movement beyond implies motion that allows me to utilize this notion to further theorize relational subjectivity in my understanding of third-space subjectivity (for further discussion on relational subjectivity, especially as it resists compulsory individuality see Keating, forthcoming 2005).

<sup>6</sup> In reading de Certeau's discussion of (discursive) frontiers I was struck by his description of the divisions and orderings of discourse and discursive practices in the everyday (*The Practice of EverydayLife*, 1984). de Certeau spatial references to the effects of discursive divisions are further defined as "an 'in-between' –a 'space between'" (128).

<sup>7</sup> For discussions on the colonizing effects of discourses and discursive practices, see also Anzaldúa 1987, Nye 1990, Pérez 1999, Tuhiwai Smith 1999, Gray-Rosendale and Gruber 2000, and Carrillo-Rowe 2005.

<sup>8</sup> Methodologies of the oppressed, as defined by Sandoval, are comprised of both "inner and outer technologies" (3). As third-space subjects, we utilize these skills or technologies to reveal third-space meaning in our practices of re-reading, re-writing, re-interpreting, re-presenting, and re-memembering ourselves, our stories, our histories, and our futures. These technologies, identified by Sandoval as semiotics, deconstruction, metaideologizing, differential movement, and democratics, are undertaken and utilized in our work through oppositional consciousness to differential consciousness to coalitional consciousness and back again (3). They are creative technologies of movement and transformation undertaken in fertile third-space terrain by mobile, border-crossing, third-space subjects. More specifically these technologies demonstrate how signs are re-read or decoded, and re-written or recoded from different locations and with the purpose of transforming misrepresentations and other injustices. These technologies further demonstrate how some practices are interrupted and others are proposed and perpetuated as acts of orthopraxis, or reflected upon right-action. My project offers important insights into understandings of agency and authority as they are implicated in activism, representation, and transformation.

<sup>9</sup> Except where noted in text the zines I analyze here are housed at the Sallie Bingham Center for Women's History and Culture in the Rare Books, Manuscript, and Special Collections Library at Duke University. Specifically, the zines come from either the Sarah Dyer (ca. 1988–1999) or Dwayne Dixon (ca. 1984–1995) collections or from the Sarah Woods collection.

<sup>10</sup> In her essay "Kochinnenako in Academe: Three Approaches of Interpreting a Keres Indian Tale", (1986), Paula Gunn Allen demonstrates how interpretations undertaken from a one-dimensional perspective (limited by a hierarchical and binary framework) overlook the multi-dimensional possibilities of interpretations and (re)presentations available when doubleness is employed. Gunn Allen demonstrates the restrictive nature of any binary or oppositional framework, especially as it is applied to (re)presentation(s). The doubleness born of third-space subjectivity is not constrained by the binary that has proven so restrictive and reductive in its (re)presentational capacity. For further discussion on notions and experiences of doubleness, and multiple-voiced discourses and subjectivities see Anzaldúa 1987, Gates 1998, DuBois 1998, Bakhtin 1998 and Herndl and Licona, forthcoming, 2005.

<sup>11</sup> Throughout my work I reference the notion of the imaginary, the imaginative, and the imagination. I use these terms somewhat interchangeably, however, my own play with the notion of the imaginary can be traced (at least academically) to the symbolic interactionists and to the works of Lacan. Third-space imaginaries are deployed to resist the historic misrepresentations – or misrecognitions – of third-space subjects, our sites, and our discourses. The imaginary at work in third-space is generative of differently-recognized histories and practices. The third-space self is relational and coalitional and as such has been misrecognized over time and through dominant discourses and practices.

<sup>12</sup> In "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," Donna Haraway makes a creative tactical essentialist argument on behalf of the imaginary hybridized cyborg, which is a form of interstitial subjectivity (1991). She (re)considers what it means to be (essentially) embodied in the context of a high-tech world, and in this way contextualizes the subjects of whom, and for whom, she speaks. In my opinion, much of what Haraway is saying reflects already understood third-space experiences shared by women-of-color, and (O)thers located in (non)dominant spaces. For example, in regards to cyborgs Haraway states "...a cyborg world might be about lived social and bodily realities in which people are... not afraid of permanently partial identities and contradictory standpoints" (571). Haraway deploys third-space rhetoric in her discussion of life on the border between humanity and technology which is again reminiscent of the (b)orderlands' identities of women-of-color occupying a liminal, if not altogether marginal, space. The

power of Haraway's argument is in the re-visioning of binary dualisms that are revealed as not natural but constructed, and not whole, but partial. She discusses the embodiment of fragmentation and promotes the hybrid nature of "our" identities to include the psychic and the social, the material and the imaginary. In so doing she pursues a tactically essential, feminist argument about identity and identity politics or "cyborg heteroglossia as one form of radical cultural politics" (593). The radical cultural politics to which Haraway makes reference speak to the tactically essential coalitions that are being theorized and (re)(en)visioned from (non)dominant third- space in a postcolonial and poststructural context.

<sup>13</sup> As I gloss essentialist and constructivist thought and its implications for practices of (re)presentation I think it important to note the movement from identity politics, often identified as both reductionist and essentialist, to first the politics of location and now the politics of relation that inform current representational practices. My work is situated well after feminist debates materialized between white feminists and feminists of color over the universalizing tendencies of a false notion of feminism as a sutured enterprise and the deployment of woman as a universal, uncomplicated category. Works investigating taken-for-granted privilege, and notions of whiteness, by such scholars as Adrienne Rich, and Minnie Bruce Pratt moved us from identity politics to the politics of location. Currently, we are witnessing the politics of relation, as theorized by example in the works of Aimee Carrillo Rowe, and its implications for practices of representation.

<sup>14</sup> Duncombe's categorization of perzines as personal and honest makes me somewhat uncomfortable in the same way that notions of an authentic subject do. In Lester Faigley's "Competing Theories of Process: A Critique and a Proposal" (1986), Faigley eventually defends some aspects of expressivist writing but not before considering Giroux's critique of expressivism and its reliance on fixed notions of the private, the personal, and the individual. Giroux is concerned that in focusing on writing as a practice of the self the communal and the social are subordinated. While my work is not centered on perzines they appear to offer the relatively uncomplicated representation of subjectivity and also to rely heavily on notions of the individual – both elements of Giroux's critique.

<sup>15</sup> In Code's explorations of alternative epistemologies she reconsiders how sociopolitical agendas, based on (non)dominant ways of knowing and a sense of mutuality, can be moved forward thereby revealing the matrices of social relationships that prove potentially transformational and agentive. Her ideas are based in the power and potential of empathetic knowledge and the notion of a potential mutuality that can inform coalitions and socially just agendas. Specifically, she states that "[e]mpathy at its best preserves yet seeks to know the 'strangeness' [of the Other], respects the boundaries between self and other...Its ambiguity is manifested in coming to terms simultaneously with the other's likeness to oneself, and her/his irreducible strangeness, otherness" (141).

<sup>16</sup> In *The Practice of EverydayLife* (1984) de Certeau investigates quotidian language and the tactical and strategic practices and deployments of discourse especially for purposes of resistance and disruption. He states that "the approach to culture begins when the ordinary man *becomes* the narrator, when it is he who defines the (common) place of discourse and the (anonymous) space of its development" (5). In his discussion about discourse at work in the world he believes that normative discourse becomes operationalized when it becomes a story "recounted by bodies" (149). Ultimately his ideas about narratives are that they authorize delimitations or transcendences of limits. Similarly, in their essay "Subject Positions as a Site of Rhetorical Struggle: Representing African Americans" Brummet and Bowers (1999), investigate "what symbolic means... people have to refuse a text that calls to them as objects" (123). Their investigation locates the subject/object duality as a site of rhetorical struggle.

<sup>17</sup> I cite each separate issue of *Bamboo Girl* as it comes up in my text. It is the only zine in my study to come from two different zine holdings (Sarah Dyer and Dwayne Dixon) in the Sallie Bingham Center as well as from a purchase I made at a healthfood/bookstore in Milwaukee, Wisconsin (Issue #11). Neither I, nor the Sallie Bingham Center at Duke, have all the issues of *Bamboo Girl*. I feel very fortunate to have had access to the first issue of this zine which represents the raw cut and paste re-production I have mentioned and the latest copy which now has a barcode and is sold in alternative stores. In the future, I will study the movement of zines which begin as radical pamphlets and move to glossy magazines to investigate the implications for agency and authority in these very different contexts/cultural locations.

<sup>18</sup> In "Reading Cyborgs, Writing Feminism: Reading the Body in Contemporary Culture," Balsamo (re)considers the disappearance of the female body in postmodernity. She contends that in a postmodern context, technology renders the female body (nothing more than) a discursive entity. Balsamo discusses how truth effects, as

described by Foucault, are (re)produced through discursive disciplinarity that in turn affects the body. She turns from the discursive determinism and limitations of Foucault, and thereby speaks to the potentially agentive implications of identifying, speaking, reading, and writing about and through the embodiment of different lived realities. In order to (re)claim, and (re)introduce the female body in a postmodern context, Balsamo looks to the material, the historic, the ideological and the affective. This reclaiming of the body as intelligent or knowing *and* feeling, as well as complicated and fragmented reveals the multiple contradictions that inform subjectivities in a poststructural context. Balsamo specifically calls for radical contextualizations in our reading and writing practices such that our self and Other (re)presentations reflect our multiple locations and inter-subjectivities in an historic, cultural, gendered, and (em)bodied context. In this way, Balsamo demonstrates how we can resist dominant (mis)representations that have served to silence and obscure our (non)dominant, third-space, lived experiences and realities. Balsamo complicates subjectivity especially as it is expressed through the body as (con)textual representation and social agent. According to Balsamo, the "cyborg (*re*)connects a discursive body with a historically material body by taking account of the ways in which the body is constructed within different social and cultural formations" (p. 33, italics not in original).

<sup>19</sup> For a further discussion on the role of authorized discourse and knowledge and the expert refer to de Certeau (1984).

<sup>20</sup> For a study on the risks, complexities, and necessity of telling one's story regarding sexual abuse and incest see Brenda O. Daly's *Authoring a Life: A Woman's Survival In and Through Literary Studies* (1998). This work both discusses and demonstrates the healing potential in writing as therapeutic and coalitional practice.

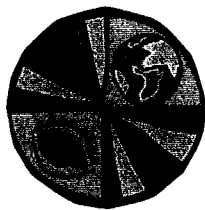
<sup>21</sup> To learn about the notion of freeganism I turned to the web. Interestingly, a multitude of sites to promote the ideas and practices associated with freeganism came up. Freeganism represents an altered relationship to a consumer economy in regards to food consumption and production. It identifies the human and environmental strains of a capitalist economy especially in terms of exploitation. It is a strategy deployed to interrupt a capitalist imperative and a cash-based economy by finding ways to consume for free, to acknowledge the overabundance of food and food production especially as it exploits people and land, and to promote peace. Freeganism promotes practices of trade, exchange, and bartering. The "Food Not Bombs" movement has been associated with freeganism. Finally, freegans can range in practice from vegans to dumpster-diving, junk-food eating consumers with a consciousness about the alienating and exploitative effects of capitalism.

<sup>22</sup> I have used peregrinations to describe third-space subjects on the move. It is a word that implies movement, border-crossings, and world traveling. I first heard the term as a child in Spanish as peregrino which means a traveler, usually in a foreign context. Because I associate it with posadas or the December re-enactments of the story of the holy travels of Mary and Joseph just prior to the birth of Jesus, I also associate the word with those seeking or bearing enlightenment. In my work, peregrinations captures the spirit of the third-space subjects as subject-on-the-move. Maria Lugones, and Cindy Patton and Benigno Sánchez-Eppler, make use of this term in their respective discussions about world travelers and diasporic queers.

## **Appendix A: An Intertextual Dialogue**



## Appendix A: An Intertextual Dialogue



ENTREMUNDISTA

MINI-(RE)VISTA  
DE UNA  
NEPANTLERA  
CRUSANDO  
FRONTERAS Y  
VIAJANDO ENTRE  
MUNDOS  
LIMINALES

~

A ZINE  
REVEALING THE  
TACTICAL JOURNIES  
AND  
TRANSMIGRATION  
S OF A  
(B)ORDERLANDS'  
WORLD TRAVELER

*(B)Orderlands' Lullaby \**  
*The Song of the Entre-*  
*mundista*

*Santa Maria*  
*Madre de Dios*

*Lulled into a shared*  
*state of grace*  
*By the three voices*  
*of our Mema's.*  
*Rhythmically*  
*(en)chanting,*  
*chanting*  
*Supplicandole a la*  
*Señora*  
*Con el canto del*  
*rosario*



[www.mexidesign.com](http://www.mexidesign.com)

*Spoken word, in*  
*unison.*  
*Fervently by la Tia*  
*Adela.*  
*Distractedly by the*  
*Mema.*  
*Melodically by*  
*Tata.*

*Ruega por*  
*nosotros*

*The sounds of a*  
*far-a-way train.*  
*The smell of freshly*  
*watered cement.*

*The creak of the  
metal glider on the  
porch.*

*Before our eyes,  
borderlands'  
contradictions.  
Electricity and  
water run only on  
one side  
of this river with two  
names.  
Our bodies endure  
the desert heat,  
Pecadillos melt  
away like noontime  
raspas.*

*Ahora y en la  
hora*

*Nepantleras on our  
daily pilgrimage.  
Peregrinations.  
Transmogrifications.  
Transported to a  
homelands of sorts.  
At once familiar  
and unknown,  
Unknowable,  
mystical.  
Ni aqui ~ ni alla.  
Un lugar liminal.*

*The space between  
this world and the  
spirit world.*

*De nuestra  
muerte*

*Sun setting in  
brilliant hues of pink*

*and orange and  
yellow.  
Transgressions  
released, all mystery  
resolved.*

*Beauty bathes the  
land, Illusion  
permeates our  
beings.  
And for a moment  
We are pure once  
again...*

*Amen.*



<http://www.fallonandrososof.com/images/lom/asgarzahammerhead.jpg>

**BEGINNINGS  
AGAIN &  
AGAIN...**

**I came to this  
project as I  
have learned  
so many of us  
do, in the  
midst of a  
disintegrating  
marriage and  
tumultuous  
life changes.**

**I got  
divorced,  
moved to  
Iowa leaving  
the  
(b)orderlands'  
of my  
childhood  
and much of  
my adult life...  
and began  
again.**

**When I left  
my home I  
had been  
working with  
women living  
on the streets  
in Juárez  
Chihuahua  
Mexico. Their  
presence on  
the streets  
was due in no  
small part to  
the ill-effects  
of  
globalization  
as propelled  
under**

NAFTA. At that time, I was married to a doctor. The unjust inequity and disparity that was a central feature of my daily life was not all together new to me. I had grown up in its midsts.

My childhood was solidly middle class, my adolescence witnessed my parents' divorce and my relationship to class changed. Through a phenomenon I have since learned is referred to as the feminization of poverty, my mother and I changed class status. We became working class but with a twist. The cultural capital gathered and

embodied as  
a result of a  
more  
privileged  
childhood  
was always  
implicated in  
my class  
(dis)placemen  
ts and  
(re)positionin  
gs, always  
complicating  
them, and  
moving me to  
experience  
class as a  
contradictory  
and shifting  
positioning.

My family of  
eight – six  
children and  
two parents –  
splintered.  
I experienced  
the life of a  
single child  
with a single,  
working  
mother. In  
my marriage I  
experienced  
affluence.  
Today I am a  
working  
single mother  
of two  
daughters,  
one entering  
middle school  
and one in  
elementary  
school. All of  
this to say  
that the

poverty and  
contrasting  
wealth I  
witnessed as I  
crossed the  
international  
border of  
Juaréz / El  
Paso, was  
always a stark  
contrast to  
my life in the  
United States.  
This contrast  
was made  
more  
significant  
with NAFTA  
and its  
concomitant  
accelerated,  
unchecked,  
international  
globalization.



(Eye)  
experienced  
leaving my  
homeland  
and arriving  
in the  
Midwest as an  
exile of sorts.  
My interests  
expanded  
from cross-  
cultural  
communicatio  
n to the



transmogrifications of diasporic populations and contexts. I also became increasingly interested in queer theory



and lesbian studies. On my own I was able to pursue a deeper understanding of late capitalism. I continued to want to know how words work in the world to perpetuate and to interrupt and resist and transform injustice, & inequality. I want to know how words and representations have obscured non-dominant experiences, interpretations, understandings, and representations

ns. I also  
want to  
pursue my  
work in the  
context of an  
anti-racist,  
socially just  
agenda.

While I  
seemed to be  
spinning out  
of control and  
in all  
directions, I  
have traveled  
the proverbial  
full circle. My  
historical,  
personal,  
political,  
intellectual,  
emotional,  
sexual,  
cultural, and  
academic  
interests have  
converged in  
a way that  
has allowed  
me to be fully  
present in my  
work.

.....

like coffee?  
drink fair  
trade



FAIR TRADE  
COFFEE COMPANY

T  
E  
A  
C  
H  
I  
N  
G  
..

A

RADICAL

ACT

OF

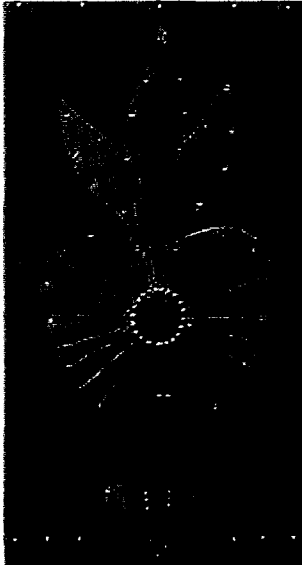
[R]  
E  
V  
O  
L  
U  
T  
I  
O  
N  
A  
R  
Y

POTENTIAL

RESIST  
CORPORATIZED  
EDUCATION

¿ everything ?

**VOICE (S) SPOKEN FROM THE  
MARGIN (S)**



[www.leroy-gallery.com/gift2.html](http://www.leroy-gallery.com/gift2.html)

mi cultura

Y O

domesticated

acculturated

segregated

appropriated

alienated

commodified

packaged

marketed

&

\$\$\$ SOLD \$\$\$

LOOK FOR THIS LABEL:



## QUEER

## DESIRES

Watching you wanting  
him  
And wanting you  
anyway

Timing,  
me dice mi hermana  
it's always a matter of  
timing

what would have been  
if I had met you first  
when you  
began moving in both  
directions  
loving more  
complicatedely  
exploring  
your bi-directional  
pathways

bicultural, bilingual,  
binational  
your bisexuality  
frightened and  
attracted me  
the unspeakable  
somehow familiar

my desire played itself  
out in time  
like a magnet  
repelling you with a  
force that I came to  
know  
was about sameness,  
and two, twin desires

and now there is  
susan, terri, and laura,  
and laura

all revealing a more  
enlightened  
understanding  
of love and loving  
attractions based on  
the kindred and not  
the body  
genderless unions  
transcending  
(b)orders and  
boundaries  
of the falsely  
dichotomous kind

REIMAGINE HERSTORY

READ BI-GIRL WORLD

## HERSTORIC REFLECTIONS

Before I  
knew...

—

I first began tape  
recording my  
thoughts and  
reflections on my  
life as an  
assignment on  
cultural  
autobiography,  
feminist pedagogy,  
and praxis. I also  
did it in hopes of  
capturing a story,  
my story, from  
within...

Tuesday, 17 April  
2001

*I begin with a quote  
I found in a  
footnote by Browyn  
Davies in her work  
entitled Shards of  
Glass. I think it  
important to  
include it here.*

*"The human psyche  
is no longer seen as  
being determined  
by the structures of  
language, or of  
social structure, or  
of the brain, but as  
being in process, as  
capable of multiple  
possibilities as it  
finds itself  
positioned now one  
way and now  
another in relation  
to its own history  
and context, spoken  
into existence  
through multiple  
and contradictory  
discourses...  
feminist writers  
have picked up on  
the surge of energy*



*created by these  
disruptions and  
have seen the  
possibility of  
breaking down old  
oppressive  
structures and of  
locating and  
experiencing  
themselves  
differently, of  
moving outside  
fixed structures,"*  
(pp. 38-39).

When faced with  
the task of  
interviewing myself  
I changed somehow  
and not for the  
better. The loss of  
spontaneity and the  
introduction of the  
tape recorder may  
be the reason for  
that change (see  
Lindlof, 1995). My  
reflections began  
on my commute  
between El Paso  
and Las Cruces.  
What follows is a  
transcription of my  
reflections and self-  
interview (see  
DeVault, 19 , on  
feminist editing  
practices).

#### TRANSCRIPTION

I was taking a  
masters' class, and  
a professor who has  
since become a dear  
friend said to us  
that perhaps on this  
journey we would  
encounter our  
epistemology and I  
had never reflected  
on that. I had  
always assumed  
that the way I knew  
the world was the  
way one knows the

world. I'd tried to force-fit my way of knowing the world into the way that was delivered from my educational setting and my home even.

And I have since come to understand that the two never fit. My way of thinking and understanding the world is complicated and contradictory and circular and influenced from multiple locations. And that didn't, that never fit quite neatly into my experience in school or even in my home.

And I think that has so much to do with my notions of inter-subjectivities, multiple discourses, and really multiple identities. I am in the process of rejecting the notion of a singular, sutured identity and its implications of wholeness, and unity, and structure that's fixed over time and space... and space is something I'm exploring in a very personal way right now. And I think that's what I want to talk about right now in this part of my cultural autobiography, is that sense of space that was always so fluid and, and that fluidity, as a child

and young adult  
and only until  
recently offered me  
a very real sense of  
vulnerability. And  
it is only in  
claiming my  
subjectivity in the  
(con)texts of my  
multiple  
positionalities that I  
am able to claim a  
sense of agency.  
But I think back  
when I was a little  
girl and a having an  
awareness of living  
on the border, and  
defending Mexico  
to friends who  
made comments  
that Oh they would  
never go over there,  
or they were afraid  
to travel over there.  
And I don't know  
where my sense of  
defense came from.  
I never lived in  
Mexico. But it  
was... my siblings  
did, my parents  
certainly did. My  
mother had always  
had a very romantic  
notion of what  
Mexico was. My  
father seemed to  
have a distant  
relationship to it but  
now I've come to  
understand for a  
number of reasons.  
My brothers and  
sisters, for the most  
part, looked back  
on it fondly. And  
remembered it  
especially in terms  
of the land. The  
actual spaces they  
inhabited that were  
outside of a city  
and the way that the  
culture played on  
the land and vice

versa. So I had a, a sense of defense of that space that was never mine and yet I always felt displaced on the U.S. side of the border and that's another something that never made much sense to me because it has always been and never really been my home. I had a very comfortable life in terms of my immediate surroundings and a privileged life really. And yet - never felt at ease and always felt decentered and displaced in that decenteredness.

It's only now that I realize that the decenteredness is me, it is in me, it is of me. It is of what I am and it is, it lends my strength, in, in ways that I couldn't have known then, especially in trying to identify according to, a language and discourse that served to reify binary dualisms. I was either/or instead of both/and. And really it wasn't even both/and, it was that third-space that I've now come to understand through even Emma Perez' writing about the decolonial imaginary.

And I remember  
also in elementary  
school, there were  
also times when  
children would say  
something about  
Mexicans or  
Meskins and I  
always felt so  
uncomfortable and  
enraged by that and  
I would say  
something

[REFLECTIONS  
ON THE ROLE OF  
(E)MOTION &  
ANGER ON  
KNOWING &  
BEING]

and they'd say, Oh  
no, no, no, no, not  
like you, not your  
kind of uh  
Mexican, you're  
different. And I  
don't know, I  
always felt I was  
walking in this  
borderland – both  
metaphorically and  
materially, it was  
my (imagined)  
reality.

In my own family I  
always felt *really*  
different and that's  
something I wish I  
could explore.

[REFLECTIONS  
ON BEING  
QUEER EN LA  
FAMILIA]

I felt, well I was the  
sixth of six  
children, coming  
along six years after  
the youngest of the  
previous five, 17  
years younger than  
my oldest sister.

And really kind of  
being raised like an  
only child by my  
mother ultimately  
after the age of 10  
or 11 and having  
my mother's  
influence  
overwhelming, and,  
and being a little bit  
uncomfortable by it  
at times, realizing  
that part of my  
culture had left  
when my father  
left. And feeling  
sort of out of  
control with that  
and very sad, like  
something had been  
torn from me and  
yet, was still, was  
still, part of me  
somehow -- in a  
very disbursed,  
fragmented way.  
And I always felt  
an outsider within -  
with my cousins -  
even my own  
siblings - after my  
parent's divorce.  
I longed to belong  
to Mexico, always  
wishing to be  
invited to a ranch in  
Mexico to spend  
the summers like  
my other cousins,  
and sometimes I did  
and yet it never was  
mine. It had never  
been mine, the  
ranch, Mexico, and  
it was certainly  
more recognized  
after my parent's  
divorce but it was  
the inaccessability to  
a culture I loved in  
a way my mother  
had taught me to  
love, and yet felt  
very distant from  
and very much  
judged in terms of

my (im)purity or  
 (in)authenticity and  
 that's another  
 something that I've  
 come to realize has  
 kept me from  
 myself in a way  
 (see also de Certeau  
 on the notion of  
 (im)proper place(s).  
 And it is part of,  
 part of the process  
 of living through  
 that (in)authenticity  
 and (im)purity has  
 brought me to a  
 Chicana identity  
 that I am claiming  
 in new ways of late,  
 although I've  
 always been a  
 political person and  
 claiming a Chicana  
 identity was a  
 political act. And  
 I've always had  
 Chicana politics but  
 I was always afraid  
 to call myself  
 Chicana and that's  
 something I've  
 written about but I  
 thought I'd share a  
 little bit more, or  
 think about a little  
 bit more in terms of  
 worrying, about not  
 fitting neatly into a  
 Chicana identity,  
 and I don't fit  
 neatly into it, and I  
 no longer am trying  
 to fit neatly into  
 anything (see  
 Anzaldúa, &  
 Davies). And that's  
 where Chicana  
 theory and feminist  
 poststructuralism  
 has liberated me  
 from that false  
 notion of any sense  
 of purity or  
 authenticity and I  
 think that's partly  
 what the quote I

read at the  
beginning of my  
conversation today  
allowed me to think  
about or provoked  
me to think about in  
new ways, I'm  
always in process  
and to claim a  
Chicana identity is  
to make a political,  
strategic, or tactical  
claim, essentialist,  
you know, with  
essentialist  
implications. And  
yet it is the one that  
I think speaks to me  
at multiple levels  
and reflects my  
political  
commitment to  
notions of social  
justice, activism,  
and, and equity,  
and, hopes for  
empowerment.  
And I, I think of  
how, how I felt so  
vulnerable in the  
world as a child and  
how it is an  
empowering, I have  
an empowered  
sense to claim  
myself in ways  
that I'm not really  
accepted by people  
who know and love  
me altogether and  
yet that reflect, for  
me, something  
very meaningful

But, I, I would like  
to think about that  
notion of the  
decentered as being  
me, as being *who* I  
am, not just where I  
am and not just  
*when* I am. But, it  
seems I've just  
lived marginally  
and decentered and  
in my, in my



claims now of my  
 subjectivity I, I see  
 that as, as a place of  
 empowerment  
 where I don't have  
 to try and, and I,  
 think being  
 centered is, is,  
 about the binary.  
 It's about fitting  
 neatly into, into,  
 someone else's  
 notion of who you  
 are and realizing  
 that, that will never  
 be.

In my heterosexual  
 identity it's the  
 same way. I've  
 never experienced  
 or I'm only now  
 realizing that  
 heterosexuality  
 didn't, doesn't  
 express the  
 woman I am  
 sexually. Or even  
 in a gendered way.  
 While, everything  
 in my life has  
 served to up until  
 recently, has served  
 to reify notions of  
 man and woman. I  
 never, never felt  
 them. I, I don't  
 know. I remember  
 having a, a gay  
 friend in, in  
 elementary school  
 and knowing, and  
 being aware of his  
 gayness and even  
 being drawn to him  
 maybe because of  
 it. and  
 understanding that  
 there was some  
 kind of something  
 that, that, we had in  
 common and it was  
 some kind of  
 difference and  
 while I've never  
 experienced a

lesbian relationship  
 I, have forever been  
 drawn to women  
 and feel most  
 comfortable around  
 women. And there  
 I recognize there's  
 an essentialist  
 quality to that  
 statement and yet I  
 never, I never, it  
 wasn't that I was  
 comfortable even as  
 a child with a  
 particularly  
 nurturing women,  
 or stereotypical  
 notions of who  
 women are and  
 what they are – but  
 a diversity of  
 women and I'm  
 sure that had to do  
 with my childhood,  
 and, and the  
 violence that I  
 witnessed by men  
 and, and, my  
 father's, I don't  
 know, unstable  
 presence in our  
 lives and my  
 mother's constant.  
 And it may have  
 something to do  
 with that, but I just  
 know I never felt,  
 fell neatly into that  
 heterosexual  
 paradigm

[REFLECTIONS  
 ON  
 CUMPULSORY  
 HETERO-  
 SEXUALITY]

and the ideas that it  
 imposed were  
 always very  
 limiting and  
 uncomfortable for  
 me... and they, it  
 reflects the  
 turbulence in my  
 marriage

somethimes, and  
 my continued  
 resistance to fit a  
 pattern and a, a, a  
 framework that  
 that is, I, I find  
 that's so, I think of  
 cookie cutter and  
 how the cutter goes  
 down on the dough  
 and, and starts to  
 push and squeeze  
 and things get left  
 out and things get  
 pushed in and it's  
 most uncomfortable  
 for me. It's  
 something else I  
 should probably  
 explore more  
 profoundly. But all  
 it does for me is  
 remind me that, it *is*  
 about interstitiality,  
 I am of, a, an  
 interstitial being, a  
 liminal being, a  
 hybrid with a past  
 with a history, and  
 both cultural and  
 multicultural.

[REFLECTIONS  
 ON TRUTHS AND  
 FICTIONS]

Watching my  
 mother construct  
 herself as Mexican  
 was a process that  
 fascinated and  
 frightened me and  
 continues to  
 fascinate me. And I  
 always grappled  
 with her  
 (in)authenticity, yet  
 admired her ability  
 to claim who she  
 was. and that was  
 even complicated  
 because it was  
 always in the  
 shadows of a man  
 and their children  
 and I, I think of the

implications of that  
 and how she must  
 have wandered  
 without a sense of  
 self until she, until  
 she met and  
 married my father.  
 And so willingly  
 abandoned a past  
 that had influenced  
 who she was but  
 that she wanted to  
 move away from  
 and beyond. And  
 all of these things  
 bring me to my  
 understanding of  
 the world as  
 contradictory and  
 ambiguous and  
 complicated. And  
 that's how I feel,  
 that's how I know  
 the world, that's  
 who I am.

[CODE  
 SWITCHING]

As I record these  
 thoughts I realize  
 that they're still  
 infused with  
 academic discourse  
 and how difficult it  
 is for me to  
 extrapolate myself  
 from an  
 environment that I,  
 I feel safe in and I  
 think I feel safe  
 because I find more  
 women like me.  
 but I was thinking, I  
 was just  
 remembering as  
 I'm driving to  
 school today a story  
 that happened  
 again, and again, in  
 my life and it had to  
 do with with being

[REFLECTIONS  
 ON BODY AND  
 SIZE AND

ABILITY &  
DOMINANT  
CULTURE]

ever so tiny and  
*even there*, in my  
size, my body I, I  
am, I live that  
borderland space  
because I mean I  
can still shop in the  
children's  
department I'm so  
tiny and yet here I  
am an adult in  
chronological terms  
anyway. And my  
size (de)limits  
me... I remember  
when I was a little  
girl I was always  
much smaller than  
my age than I  
should have been I  
guess or what,  
what, the norm was  
and I also had  
unruly "ethnic" hair  
and so my mother  
would cut it really  
short and I'd wear  
these dresses and  
go into a restaurant,  
and it seemed to  
happen the most at  
restaurants, and  
they would say,  
"quiere el nino un  
menu? Does the  
little boy want a  
menu?" "ya puede  
leer? Can he read?"  
And I thought, now  
how stupid is that?  
How many boys go  
out in a dress in  
Mexico at the age  
of you know 5 and  
6? And you know I  
would defiantly  
request a menu in  
my most deep voice  
and just  
incredulous at how  
stupid adults could  
be. And then there

was there was the  
time I went to  
second grade and it  
was a Catholic  
school and I, there  
was a nun at the  
door and I was you  
know turning left to  
second grade and  
the nun got me by  
my arm and insisted  
that kindergarten  
was the other way  
and I thought, after  
I explained to her  
who I was, how old  
I was, how I knew  
where my  
classroom was, she  
in, she thought that  
was really sweet  
and thought I  
should go on to the  
kindergarten  
classroom and I  
just, I just  
remember thinking  
how stupid adults  
could be and how  
ridiculous it was to  
assume things  
about people based  
on their outward  
appearance and that  
must of influenced  
me a lot in terms of  
how I look at  
people and how I  
feel and understand  
people, but even  
my outward  
appearance was  
never  
uncomplicated. I  
also, I had really  
thick eyebrows,  
corrective shoes,  
and thick glasses  
and it legitimated  
my intelligence in a  
way but it also  
marginalized me in  
terms of, well I  
guess I, I never was  
centered as the  
beautiful child or

the physically,  
aesthetically  
pleasing, I don't  
know, I, I think it  
liberated me from  
some of the bullshit  
about looks. And  
yet I remember  
going through a, a  
terribly narcissistic  
stage in high school  
and, and being  
beauty centered,  
(western notions of  
beauty), and  
plucking my  
eyebrows, and  
throwing up and  
over exercising and  
being skinny, and it  
wasn't until I  
moved to  
Washington and in  
a more political  
daily life, more  
overtly political  
daily life, that I was  
liberated from that  
moment, that  
horrible moment in  
my past.

And then yet, how  
liberated can I  
claim to be? I still  
have an awareness  
of my physical s,  
self and while I'm  
not utterly  
concerned with an  
uh ideal weight or  
an ideal body, or  
even an ideal  
physical presence, I  
wear lipstick. You  
know? I style my  
hair when I can. I  
and I, I live through  
those contradictions  
and still can look  
back and realize I  
am always  
becoming always in  
process, and  
leaving behind uhm  
mmm those things

that proved hurtful  
and reductive and  
restrictive and  
binding and uh  
being less bound  
but not, not utterly  
free...

I really wasn't, just  
that I learned that  
adults could be  
stupid, I realized  
how limiting  
language and  
thoughts could be  
and how when we  
adopted thoughts,  
in a compulsory  
sort of way, and I  
mean I did it  
myself, we adopted  
thoughts that that  
didn't fit our lives  
just to tell the  
stories how so  
much was left out  
and that's what  
intrigued me so  
much about my  
mother's life. words  
alone didn't capture  
experience  
altogether (see  
DeVault, Kramarae,  
Penelope,  
Anzaldúa). And  
sometimes there  
weren't words.  
And how a,a,a  
little boy could  
walk around in  
dress and be able to  
read when he was  
obviously only  
three... when I was  
really a little girl  
who was six or  
seven. Uhm how  
that confused and u,  
up, upset everybody  
so much and I was  
that living  
disruption. And in  
some ways I still  
am, and I'm still  
upsetting people in



my family and  
people I love I  
guess.

Now I'm thinking  
about why I have  
a, well I don't  
know, I, I have a  
real sense of  
discomfort with, so  
uncomfortable with  
whiteness as a sense  
of innocence,  
naturalness,  
entitlement. It's  
not white people  
(who's white?), it's  
whiteness as a  
practice and a  
privilege –  
unreflected upon  
and unaccepted as  
such...

[reflections on  
pigmentocracy]

and I think it has to  
do with that, feeling  
I get, the one I've  
always gotten, that,  
that things aren't as  
they seem.  
All that is taken for  
granted and  
assumed...

I think of my  
mother's family  
back in Missouri  
and first how class  
complicates race,  
and race  
complicates class  
and things are never  
neat. And then  
there's  
gender...and  
sexuality, and size.

I'm not sure I just  
know I'm very  
uncomfortable. I  
think its about  
whiteness as a  
taken for granted

centeredness and a  
 taken for granted  
 unnamed space as  
 that from which all  
 other spaces are  
 determined and  
 defined and what  
 do I want to say?  
 Ordinary, I don't  
 know. It's and I,  
 I'm uncomfortable  
 sometimes by the  
 lack of reflection on  
 privilege and the  
 norms and the  
 status quo that I  
 think so often  
 white identity,  
 unreflected upon  
 white identity,  
 represents, and, and  
 how, if there were  
 more meaningful  
 exchanges, how, I  
 don't know what I  
 want to say here...  
 I don't want to be  
 tolerated anymore.  
 I am more like the  
 meskin/mescun  
 than you want to  
 know and see and  
 believe. It is my  
 class positioning  
 that has blinded you  
 and made me  
 invisible.

I know I can  
 articulate it when I  
 bring it back to my  
 university  
 experience. It's  
 like I still get angry  
 and I think of bell  
 hooks and her sense  
 of rage, but I get  
 angry when I  
 continue to read  
 white men as the  
 standard, the  
 theoretical standard  
 or somehow the  
 intellectual standard  
 from which all  
 others come. And

I think, just like  
 when we read  
 theory and we don't  
 name it white  
 theory. Or  
 suddenly a woman  
 names it, her  
 epistemology as  
 black, female  
 epistemology and  
 that's upsetting or  
 disruptive. And I  
 think the only  
 reason it is is  
 because the norm  
 and the status quo  
 hasn't been colored  
 [as white], it hasn't  
 been named white  
 but it is white and  
 it's not natural, it's  
 an order and it's a,  
 a , a way that has  
 for me, for  
 example, kept me  
 from understanding  
 more fully the  
 world in the way  
 that I, I was already,  
 always already  
 understanding it.

Delegitimizing me.  
 My existence. My  
 subjectivities. My  
 experiences. My  
 my knowledge  
 from within.

Before I end today,  
 I take that back  
 about never having  
 had a lesbian  
 relationship. I've  
 just never had sex  
 with a woman.

(THREE HOUR  
 TRANSCRIPTION  
 COMPLETED 18  
 APRIL 2001.)

**My  
 experiences  
 in criss-**

crossing the  
(b)orders of  
class and race  
are mirrored  
in Ana  
Castillo's  
novel Peel My  
Love Like An  
Onion when  
Carmen  
reflects on the  
ways and  
reasons her  
family's  
landlady  
treats them as  
distinct from  
the  
unacceptable  
Mexicans.  
"You're nice  
Mexicans, not  
like other  
Mexicans, our  
landlady  
would say  
with a phony  
smile of old  
and missing  
teeth. She  
distinguished  
us from the  
not nice ones  
I suppose by  
always  
praising us for  
making  
ourselves as  
invisible as  
possible," (p.  
33).



[www.lrna.org/  
img1/solidarity.gif](http://www.lrna.org/img1/solidarity.gif)



[downloads.redjupiter.com](http://downloads.redjupiter.com)

**¡Su voto es  
su voz!**

**Register to vote:**

[SmartVoter.org](http://SmartVoter.org)

or

[RegisterVoter.co](http://RegisterVoter.com)

[m](http://m)

## QUEER LYRICS

When I was a Boy  
by Dar Williams



I won't forget  
when Peter Pan  
came to my  
house, took my  
hand

I said I was a boy;  
I'm glad he didn't  
check.

I learned to fly, I  
learned to fight  
I lived a whole life  
in one night

We saved each  
other's lives out  
on the pirate's  
deck.

And I remember  
that night

When I'm leaving  
a late night with  
some friends

And I hear  
somebody tell me  
it's not safe,  
someone should  
help me

I need to find a  
nice man to walk  
me home.

When I was a  
boy, I scared the  
pants off of my  
mom,

Climbed what I  
could climb upon

And I don't know  
how I survived,

I guess I knew the  
tricks that all boys  
knew.

And you can walk  
me home, but I  
was a boy, too.

I was a kid that  
you would like,  
just a small boy  
on her bike  
Riding topless,

yeah, I never  
cared who saw.  
My neighbor  
come outside to  
say, "Get your  
shirt,"  
I said "No way,  
it's the last time  
I'm not breaking  
any law."  
And now I'm in a  
clothing store,  
and the sign says  
less is more  
More that's tight  
means more to  
see, more for  
them, not more  
for me  
That can't help  
me climb a tree in  
ten seconds flat

When I was a  
boy, see that  
picture? That was  
me  
Grass-stained  
shirt and dusty  
knees  
And I know things  
have gotta  
change,  
They got pills to  
sell, they've got  
implants to put in,  
they've got  
implants to  
remove  
But I am not  
forgetting  
That I was a boy  
too

And like the  
woods where I  
would creep, it's a  
secret I can keep  
Except when I'm  
tired, except  
when I'm being  
caught off guard  
I've had a  
lonesome awful  
day, the  
conversation finds

its way  
To catching fire-  
flies out in the  
backyard.  
And I tell the man  
I'm with about the  
other life I lived  
And I say now  
you're top gun, I  
have lost and you  
have won  
And he says, "Oh  
no, no, can't you  
see  
When I was a girl,  
my mom and I we  
always talked  
And I picked  
flowers  
everywhere that I  
walked.  
And I could  
always cry, now  
even when I'm  
alone I seldom do  
And I have lost  
some kindness  
But I was a girl  
too.  
And you were just  
like me, and I was  
just like you.

See Also:

*My Vie on Rose*

*My Life in Pink*

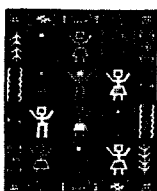
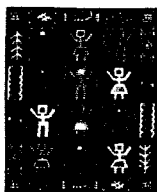


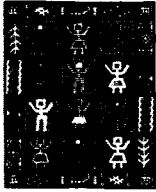
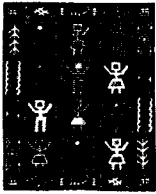


**In Honor  
of  
International  
Women's  
Day**

***Women of  
the World  
and their  
Stories of  
War***

**Connecting  
Struggles ~  
Local to  
Global**





**3PM,  
Sunday,  
March 7<sup>th</sup>,  
2004**

**Central  
Community  
Senior  
Center**

**2008 Forest  
Avenue, Des  
Moines, IA**

**3-5 pm**

***Women of  
the World,  
Panel***

***Discussion***

**5-7 pm**

***Reception  
with Food,  
DJ spin &  
Live Music***

***Event is  
Free and  
Open to the  
Public***

*Gendered Violence*

*Colonizat  
on*

**Solidarity**

Slavery

Labor

Exploitation

**Celebratio****n**

Forced Migration

Lack of

Health Care

**Conscious****ness****Raising**

Civil Unrest

Education

Disparity

**Peace****Proliferati****on**

Police Brutality

Reproducti

ve Rights Control

**Communit****y**

Hunger &amp; Poverty

Environme

ntal Racism

For more information

contact: 515-244-7424

ext. 19 OR

asianoutreach@iowacasa

.org

Sponsored by

American Friends Service

Committee (AFSC) \*

Educational and Resources

Center of Planned Parenthood of

Greater Iowa \* Gateway Dance

Theatre (GDT) \* Iowa Coalition

Against Sexual Assault \* Iowa

Jews Against Racism \* Latinas

Unidas por un Nuevo Amanecer

(LUNA) \* Monsoon- United

Asian Women of Iowa \*

National Conference for

Community and Justice (NCCJ)

\* Neighborhood Health

Initiatives

I spoke at this

event discussing

the warlike

effects of

globalization on  
the Mexico/US  
border. And I  
reflected on the  
warlike effects  
of discourse  
practices and  
binary (mis)  
representations  
on self and  
sexuality.

∫

**On Patrolling  
(B)Orders  
& Cumpulsory  
Hetero-  
Sexuality**

## **La Migra**

**Mija, he says to  
me in an accent  
I no longer  
hear,  
no somos  
Chicanos.**

**Why do you  
say that he  
asks.**

**I look at him,  
the migra,  
patrolling my  
borders,  
keeping me an  
alien from  
within.**

**What do you  
mean, I ask?**

**Didn't you  
grow up in el  
barrio Daddy,  
wearing zoot  
suits and  
calling yourself  
Pachuco?**

**And didn't  
they call you  
Chile when you  
worked in the  
bowels of the  
government  
ships during  
WWII to prove**

your loyalty  
and citizenship  
to a country  
that was  
suspicious of  
both?

I remember las  
viejitas en la  
iglesia and  
pedos do monja  
at the bakery.  
I remember  
your chancas,  
and your bata,  
and the  
Spanglish we  
sometimes  
spoke in our  
home.

And wasn't  
that Josefina  
who lit candles  
on your belly  
para  
purificarte?

Why do you  
police my  
borders?

One brother  
says to me,  
with an  
authority I no  
longer hear,  
you aren't  
Chicana, you  
didn't see  
violence  
growing up.

I look at him,  
the migra,

patrolling my  
history now,  
keeping me an  
alien from  
within.

What do you  
mean, I ask?

Violence alone  
does not define  
me. But I did  
see violence. I  
saw it residing  
as rage behind  
your eyes,  
erupting from  
your throat,  
and exploding  
at the end of  
your fists.

Didn't they  
change your  
name when you  
got here? You  
were not  
Memo, he was  
not Miguel, you  
were William  
and Michael.  
We didn't  
know you, and  
you didn't  
recognize  
yourselves.  
Someone else  
was policing  
(y)our borders  
then,  
you were only  
in training.

And don't you  
remember they  
locked our

doors before  
you came home  
at night to keep  
the violence on  
the other side,  
so that the  
hermanas  
didn't get hurt  
by it?

Why do you  
police my  
borders?

Mija, he says to  
me in an accent  
I no longer  
hear,  
No eres  
lesbiana. No  
digas eso. Just  
say you're a  
feminist like  
you used to,  
that covers a  
lot of ground.

I look at him,  
the migra  
again,  
patrolling my  
sexuality now,  
keeping me an  
alien from  
within.

What do you  
mean, I ask?

Published in  
SEXINGTHE  
POLITICAL.COM  
Volume three  
Number two  
May 2004



## READ

ANA  
CASTILLO

GLORIA  
ANZALDÚA

GRACIELA  
LIMÓN

YOLANDA  
CHÁVEZ  
LEYVA

EMMA  
PÉREZ

CATRIONA  
RUEDA  
ESQUIBEL

CARLA  
TRUJILLO

SANDRA  
CISNEROS

JUANA MARÍA  
RODRÍGUEZ

ALICIA  
GASPAR DE  
ALBA

CHÉLA  
SANDOVAL

AÍDA  
HURTADO

CHERRIE  
MORAGA

SONIA  
SALDIVAR  
HULL

SEE

PERFORMING  
THE  
BORDER

by ursula  
biemann

~

SEÑORITA  
EXTRAVIADA

by lourdes  
portillo

~

SEEN BUT  
NOT HEARD

A documentary  
by calogero  
salvo on  
undocumented  
workers & 9/11

I ESCUCHEN I

LILA DOWNS  
& MERCEDES  
SOZA

How do we  
 liberate  
 ourselves from  
 the sexism in  
 our Chicano  
 communities  
 while we  
 combat the  
 insipid racism in  
 Anglo society?

*from Sexuality  
 and Discourse,  
 Emma Perez*

Ours are times  
 suspicious of  
 metanarratives  
 and totalization.

*from  
 Movements in  
 Chicano Poetry,  
 Rafael Perez-  
 Torres*

All sense of  
 history and all  
 ability...to  
 sustain cultural  
 criticism, to  
 make the  
 distinctions and  
 discriminations  
 which would  
 permit such  
 criticism, have  
 disappeared.

*from Material  
 Girl, Susan Bordo*

**LOOK  
 A haphazard  
 guide to  
 Chicanas doing  
 any variant of  
 Chicana-o  
 Studies  
 &**

<http://library.auraria.edu/libq/stacks.html>

**Terms to Consider:**

**\*Corrido** – “a narrative song, or ballad, whose characters, events, and themes are representative of the values and histories of local communities in the United States and Mexico” (for a discussion about this term and general information on Chicano Studies see

<http://www.sscnet.ucla.edu/csre/defin.html>, and <http://www.sp.utexas.edu/jrn/texcor.html>).

**\*Chicana/o** – a politicized term used by people who do not self-identify as Hispanic or Mexican-American, who were probably born within the current boundaries of the United States of America, and whose ancestry is linked to Mexico

**\*Hybridity** - “...not simply a condition of existence but a critical way of conceiving of

social identity and  
 meaning as *not*  
 pre-given" in  
 Rethinking  
 Negotiation in  
 Composition  
 Studies, West &  
 Olson, p. 246 (see  
 also Anzaldua,  
 1987; Giroux,  
 1992; Keating,  
 1995; and Said,  
 1986).

**\*Mestiza** – "...a  
 woman of  
 Mexican Indian  
 and European  
 ancestry who  
 therefore  
 embodies the  
 paradox of  
 something that  
 should not exist:  
 the amalgamation  
 of the conquered  
 and the  
 conqueror.  
 Anzaldua  
 describes her:  
 "Cradled in one  
 culture,  
 sandwiched  
 between two  
 cultures,  
 straddling all  
 three cultures and  
 their value  
 systems, *la*  
*mestiza* undergoes  
 a struggle of  
 flesh, a struggle  
 of borders, an  
 inner war. Like  
 others having or  
 living in more  
 than one culture,  
 we get multiple,  
 often opposing  
 messages"  
 (*Borderlands* 78)"  
 (Gil-Gomez in

Feminism and  
Composition  
Studies, p. 205).

**Some  
Conceptual  
Links to  
Consider for 3<sup>rd</sup>-  
Space Readings:**

\*Liminal space,  
borderlands, in-  
between,  
hybridity (see  
Rosaldo, Giroux,  
Haraway,  
Ansalmo)  
\*Heteroglossia,  
polyvocal,  
doubleness (see  
Haraway,  
Bakhtin,  
Anzaldua, Perez-  
Torres, Gates,  
DuBois)

**Questions for  
Reflection:**

\*What is  
authenticity? Is  
there, or has there  
ever been, a  
pure/authentic  
culture? What are  
the implications  
of authenticity for  
notions of  
essentialism/const  
ructivism, for  
example? How  
might hegemony  
be implied in the  
notion of  
normalized  
heterogeneity?

**Suggested  
Readings for las  
niñas**

\*Anaya, R.  
(2000). Elegy on

the Death of  
Cesar Chavez. El  
 Paso: Cinco  
 Puntos Press.

\*Soto, G. (1995).

Chato's Kitchen.

New York: G.P.

Putnam's Sons.

(children's lit.)

\**Hooked* in Ms.,

December

2000/January

2001

**Suggested**

**Website/Journ**

**al:**

[www.smith.edu\](http://www.smith.edu/)

[meridians](#)

Meridians

invites

submissions and

offers a site for

debates and

dialogues that

surround the

interconnections

and

contradictions of

feminisms, race

and

transnationalism

s. It is a new,

peer-reviewed,

feminist and

interdisciplinary

journal based at

Smith College,

whose goal is to

provide a forum

for scholarship

and creative

work by and

about third

world women

across the globe

and to engage

with the

complexity of

notions of  
feminism, race,  
and  
transnationalism  
The journal is a  
collaborative  
venture of the  
Women's  
Studies Program  
of Smith  
College and  
Wesleyan  
University and  
will be  
published twice  
a year by  
Wesleyan  
University  
Press.

The first volume  
of  
Meridians is  
published in two  
issues: Number  
1 will be  
available  
November  
2000, and  
Number 2 in  
March 2001.

Meridians offers  
a site for debates  
and dialogues  
that surround  
the  
interconnections  
and contradiction  
s of feminisms,  
race and  
transnationalism  
s. The goal of  
the journal is to  
engage with the



complexity of  
these debates by  
emphasizing  
interdisciplinary  
work that

contributes to  
the  
understanding  
of, for example,  
nationalisms,  
histories,

sexualities,  
cultures,  
economics and  
women's  
activism  
throughout the  
world, and aims  
at a readership  
that includes  
people who  
participate in  
scholarly work,  
activist projects  
and cultural  
production.

Meridians  
invites  
submissions of  
analytic essays,  
interviews,  
poetry,  
fiction, theater,  
artwork, photo-  
essays, as well  
as political  
manifestoes,  
position papers,  
and archival  
documents of  
continuing

interest. Please  
do contact the  
Meridians  
editorial office  
([meridians@smith.edu](mailto:meridians@smith.edu)) if you  
would  
like either like  
to have more  
information  
about the  
journal or about

submitting work  
to the journal.  
You may also  
visit the website  
at  
[www.smith.edu/meridians](http://www.smith.edu/meridians).

#### SUBSCRIPTION RATES:

(Please contact  
Tom Radko at  
[tradko@wesleyan.edu](mailto:tradko@wesleyan.edu))

#### ONE YEAR TWO YEARS

Individuals \$30  
\$55  
Institutions \$85  
\$150

Students \$20 per  
year (Proof of  
current student  
status is  
required.)

\* For orders  
outside the US,  
please add \$10

per year for  
surface mail and  
\$30 per year for  
air mail.

\*For individuals  
and institutions  
based in Asia,  
Africa and Latin  
America,  
subscription  
costs are the  
same as the  
student rate  
(above), plus  
cost of shipping.

Enquiries:  
Kum-Kum  
Bhavnani,  
Senior Editor or  
Elizabeth  
Hanssen,  
Managing  
Editor,

Meridians:  
feminism, race,  
transnationalism  
Smith College,  
Wright Hall 102

Northampton,  
MA 01063

meridians@smit  
h.edu and  
www.smith.edu/  
meridians Tel:  
(413) 585-3388  
FAX: (413)  
585-3339

11 July 2003

On my run this  
morning I  
passed a man, a  
brown man, a  
brown man who  
is a laborer. He  
was a stranger  
and he was  
utterly familiar.  
His presence  
transported me  
- home. To  
another place,  
another time in  
the here and  
now. I  
experienced the  
simultaneity of  
place and time  
as bi-directional;  
being neither  
here not there  
but living,  
breathing,  
remembering, in  
third space.  
Reconnecting,  
reinventing,  
navigating  
through the  
(un)imaginable  
abyss...

For a few days  
now I had been  
contemplating  
the fact that the  
Latina/os I was  
encountering in  
North Carolina  
were tearing up  
the black asphalt  
of dormitory  
parking lots,

cleaning  
hallways, and  
serving coffee.  
I remember my  
students-of-  
color back in  
Iowa who were  
astounded that  
white people  
cleaned the  
dormitories.  
And I remember  
the first time I  
encountered that  
same  
phenomena with  
the same kind of  
rock-my-world  
surprise.

I have been  
thinking a lot  
about the notion  
of place lately.  
So often over  
the last two  
years I have  
wanted to write  
about the  
feelings of exile  
I have  
experienced.  
The Midwest  
has offered me a  
place to live my  
life but -  
I am displaced  
as a Latina. I  
am displaced as  
both in my  
daughters'  
elementary  
school where  
my Midwestern  
a-sexual, a-

cultural (to me,  
 not them)  
 person moves  
 primarily as  
 mother – not  
 mamá. While I  
 resist places as  
 proper and pure,  
 they resist me as  
 proper and pure.  
 And so I am  
 caught in play –  
 a dance if you  
 will - with place  
 and time to  
 (in)authenticate  
 myself for  
 purposes of  
 speaking,  
 reading, writing,  
 being, and  
 loving. I am  
 never singular,  
 not sutured, not  
 altogether  
 whole. Place,  
 like time and  
 subjectivity, is  
 always in  
 motion, never  
 static.  
 "...place is also  
 a mobile  
 imaginary, a  
 form of desire,"  
 (p. 4, Patton &  
 Sánchez-  
 Eppler).

I add these  
 thoughts to my  
 efforts to  
 capture motion  
 in all that I have  
 been thinking  
 about as I make

my way to this  
place of  
dissertation.  
Why motion?  
Motion reflects  
the rather  
unending  
processes of self  
that are  
unearthed,  
(re)(en)acted,  
displaced,  
performed.  
They materialize  
in a given time  
and place but  
are not  
necessarily the  
same thing  
twice. Because  
place like time  
are always on  
the move. It is  
the slippage  
between place  
and person, the  
(dis)(em)bodiem  
ents of self as  
manifested in  
the tactical  
essentialisms  
that I am trying  
to capture. It is  
this movement  
that allows me  
to feel at home  
when I pass a  
Chicano on the  
streets of North  
Carolina as he  
waits for his ride  
to work. It is  
precisely the  
ability to enact  
and negotiate  
this kind of

travel in place,  
time, and body  
that perpetually  
leaves me  
neither here nor  
there. I embody  
a third space  
consciousness  
born of  
ontological and  
epistemological  
recursivity.

In place of exile,  
Martin F.  
Manalansan IV  
(2000), invites  
me to  
(re)consider the  
notion of  
"transmigration,  
" (pp. 183-204).  
I understand and  
experience  
transmigration  
as an active  
crossing of  
place, time,  
consciousness,  
self, in the here,  
now, then, and  
forever...

Zines manifest  
and materialize  
the third space I  
am speaking of /  
from. They are  
spaces of  
ambiguity and  
contradiction,  
where both are  
productive,  
creative, and  
generative if  
also



(un)(re)defined.  
The linguistic  
community  
(re)invented  
through zines is  
a community of  
third spacers  
and as such a  
community with  
which, as a  
nepantlera, I can  
relate to.

Zines as sites in  
motion,  
zinesters change  
their opinions  
as they write!

## COMO FORTALECER SU COMUNIDAD



APAGUE SU TELEFONO SALGA DE SU CASA  
 COMIENZA A HACER COSAS  
 VALIENDAS A LA GENTE  
 MIRE DE FRENTE CUANDO CAMINA  
 MIENTES EN SU BALCON REMEMBE FLORES  
 APROMONCHE DE LA BIBLIOTEC JUEGOS JUNTOS  
 COMPARE DE COMERCANTES LOCALES  
 COMPRENDA LO QUE TIENE  
 AYUDE EN PEQUEÑO PERIODO  
 LLEVE A LOS NIÑOS AL PARQUE  
 TRABAJEN JUNTOS EN EL SARGEN  
 APOYE LAS ESCUELAS DE SU VECINDARIO  
 ARMESQUE ALGUN CUANDO NO LO HAYA TODO  
 COMAN JUNTOS  
 RINDA HOMENAJE A LOS ANCIANOS  
 FALDA BARBULA, AUN CUANDO LA PLEN OTION  
 LEA CUENTOS EN VOZ ALTA  
 FABLE EN LA CALLE MANEJE AL CARTERO  
 CUECE UN COQUILLO  
 AYUDE A CARGAR ALGO PESADO  
 TRABAJE SUS BIENES EN VEZ DE COMPRENDOS  
 HACE UNA TRADICION HAGA UNA PESQUERIA  
 EMPLEE A LOS JOVENES PARA TRABAJOS OCASIONALES  
 FESTE CON SUS VECINOS  
 COCINE DE SOBRA Y COMPARTELO  
 PONGA APUERA CUANDO LA NECESITE  
 ABRA LAS PUERTAS A LOS CANTIN JUNTOS  
 COMPARTA SUS TALENTOS  
 PONGA LA MÚSICA MAS ALTA  
 PONGA LA MÚSICA MAS ALTA  
 ENCUENRE ANTES DE REACCIONAR AL ENOJO  
 SERVA DE INTERMEDIARIO EN UN CONFLICTO  
 BUSQUE EL ENTENDIMIENTO  
 APRENSA DE LOS ANGELES MOVIERON UN CONCIERTO  
 EN QUE MADRE IS SELECCIONO ALGUNOS  
 A MUCHOS NO LES LLEGO  
 ELASAJE PARA CAMBIAR ESTO

**read**

**(maga)zines:**

**hip mama;**

**bust – for  
women with  
something to  
get off their  
chests;**

**clamor – the  
revolution of  
everyday life;**

**bitch –  
feminist  
response to  
popular  
culture;**

**MS.**

**I am la prieta  
chula que no es  
una mula.**

I was at a  
presentation  
yesterday –  
rhetoric, science,  
feminisms, and  
philosophy – was  
the topic.  
Epiphany.  
Again... Perhaps  
I will continue to  
experience this as  
an epiphany until  
I know it, embody  
it, feel it, do not  
doubt it... I do  
not know purity.  
I have never  
understood it or  
experienced it. I  
do not and have

not known pure  
knowledge;  
neither have I  
experienced pure  
sorrow or pure  
joy. There are no  
clean divisions or  
straight lines from  
the place of my  
be-ing. I stand  
on the tectonic  
plates of my  
daughter's sixth  
grade geography  
book - a space  
(un)stable, always  
shifting. There  
has not been a  
(rhetorical) space  
from which I  
could speak this  
narrative nor from  
which I could  
experience my  
truths in a  
meaningful,  
integrated way.  
In a sense then  
this project is my  
attempt to carve  
out, make visible,  
the (rhetorical)  
spaces from  
which (im)purity  
can be spoken,  
experienced,  
understood,  
reflected upon,  
and revealed. It is  
a space, I contend  
a third-space,  
from which new  
knowledges can  
be (re)imagined,  
(re)generated, and  
(re)produced. I  
was a  
poststructuralist at  
age 6. Of course  
I question the

construction of  
madness.

Autumn. In the  
midwest. A  
Latina out of  
context. In  
space. Not time.  
Autumn being a  
liminal season,  
the time is right  
for stepping into  
the stream and  
beginning to  
write. This is  
not really a  
beginning but  
something else.  
As I think about  
what it is I want  
to say I realize it  
is five years in  
the formulating  
in my head and  
even more years  
in my heart. I  
have come full  
circle back to  
the notion of the  
liminal. I have  
always known  
this space,  
intuitively, but  
never before  
named it. I  
understand it  
now to speak to  
the ways in  
which I move in  
the world as  
well the ways in  
which I  
understand in  
the world. It has  
ontological and  
epistemological

implications. I have a passion about speaking about this space and from this space. My work reveals not only the (re)productive potential of this space but the creative and generative potential as well. It is the space of ambiguity and contradiction; two states of being that reveal truths about the subjectivities of the liminal.

It is only since my re-entry into the academy in my mid-30s that I am able to (re)claim this space as powerful, legitimate, authentic, proper and valid. I do so with an understanding that much of my education has worked to obscure this space – or rather render it (il)legitimate, (in)authentic,

(im)proper, and  
 (in)valid. I have  
 come to  
 understand these  
 obfuscating  
 practices as  
 hegemonic,  
 imposed to  
 perpetuate a  
 dominant social  
 order that names  
 me to places and  
 spaces that are  
 unknown(n)(abl  
 e) to me. These  
 spaces of  
 subordination  
 from above  
 situate me  
 outside my own  
 history and  
 provide me with  
 a language that  
 is similarly  
 divided so that  
 my experiences  
 cannot be  
 accessible,  
 expressable.  
 The ineffable  
 imposed, not  
 real or true. But  
 the material  
 effects are  
 (un)deniable.

I choose to write  
 in a way that is  
 disruptive –  
 interrupting my  
 way to agency  
 (Nedra  
 Reynolds). I  
 make this choice  
 with an  
 understanding

that it is a risk.  
However, I  
make it with a  
consciousness  
that it is  
representative of  
the ways in  
which we are,  
ways we know,  
read, write,  
think, feel,  
believe, love,  
and (self)  
(re)present from  
the space of the  
liminal. This to  
me begins to  
define what I  
mean by a  
(B)Orderlands'  
Rhetoric – one  
that unearths the  
multiplicity of  
tactics and  
interpretations  
made from the  
space of  
ambiguity. In  
terms of literacy  
I consider  
subjects of this  
third space to be  
multiply-literate.  
Our reading,  
writing, and  
thinking  
practices are  
multi-directional  
and  
contradictory,  
making us  
multi-  
dimensional in  
the expressions  
of our beings  
and knowings in



the world. I  
celebrate this as  
a strength  
emanating from  
our third-space  
lived  
experience(s).  
Though not  
recognized in  
dominant  
culture as such,  
I aim to reclaim  
it in these terms.  
The rhetorical  
and discursive  
strategies  
emanating from  
these spaces are  
creative,  
imaginative,  
fresh, and  
pregnant with  
potential. The  
soil of the third  
space is rich and  
fertile.

And I ask  
myself what  
difference it  
makes - what  
the point is.  
I've been asked  
what's new  
about my  
contribution.  
Besides my  
presence,  
sometimes I  
think nothing's  
new. And I get  
discouraged. I  
am held in place  
by the tension  
between theory  
and practice.

And I realize it  
motivates me to  
continue to  
build knowledge  
and make  
meaning from  
this space  
thereby  
participating in  
its potential.



It is the space  
from which I  
will continue to  
explore, build,  
promote, and  
represent an  
anti-racist,  
socially just  
agenda as an act  
of disruption to  
the rhetorics of  
hate and  
exclusion.

ON PUBLIC  
INTELLECTUAL  
S



AND  
(RE) CONSTRU  
TING  
KNOWLEDGES

I am moved to  
reflect on the

words of Stuart  
Hall (keeping  
Nedra Reynolds  
in my heart and  
mind all the  
while):

“Against the  
urgency of  
people dying in  
the streets, what  
in God’s name  
is the point of  
Cultural  
Studies? What  
is the point of  
the study of  
representations,  
if there is no  
response to the  
question of what  
you say to  
someone who  
wants to know if  
they should take  
a drug and if  
that means  
they’ll die two  
days later or a  
few months  
earlier? At that  
point, I think  
anybody who is  
into cultural  
studies seriously  
as an intellectual  
practice, must  
feel, on their  
pulse, its  
ephemerality, its  
insubstantiabilit  
y, how little it  
registers, how  
little we’ve been  
able to change  
anything or get  
anybody to do

anything. If you don't feel that as one tension in the work that you are doing, theory has let you off the hook," (Stuart Hall as quoted in The michael eric dyson Reader, 2004).

Dear Carl and Diane,

I read the following Hall quote last night - three times. I came back to it this morning, thought about / talked about it on my morning walk. I cried too because I feel the urgency and I have felt the hope(less)(ness) from which it is born and to which it is addressed. I called you, Carl, to share it as it complicated my thinking about 4Cs and my purpose, place, role, contribution to our panel. When you, Diane, answered

the phone and I  
read the quote to  
you I once again  
confronted the  
overlap of our  
work (X3), and  
more  
importantly our  
values, in the  
context of what  
we (want to) do  
and in the even  
greater context  
of how we (try  
to) live our  
lives...

Michael Dyson  
says that "we've  
got questions for  
reasons, and  
those reasons  
are often bigger  
than mere  
curiosity or  
knowledge for  
our own sake.  
What's often at  
stake is our  
identity, our  
sanity, our  
souls, our  
survival," (xvi).

He goes on to  
state that "the  
pursuit of  
knowledge for  
its own sake can  
only make sense  
in a society  
where  
knowledge, at  
least the  
ownership of it,  
makes no moral

difference, and where learning and thinking lack political value."

Here's (finally) one of the quotes that opens his book:

Against the urgency of people dying in the streets, what in Gods name is the point of Cultural Studies? What is the point of the study of representations, if there is no response to the question of what you say to someone who wants to know if they should take a drug and if that means theyll die two days later or a few months earlier? At that point, I think anybody who is into cultural studies seriously as an intellectual practice, must feel, on their pulse, its ephemerality, its insubstantiability, how little it

registers, how little we've been able to change anything or get anybody to do anything. If you don't feel that as one tension in the work that you are doing, theory has let you off the hook, (Stuart Hall as quoted in The Michael Eric Dyson Reader, 2004).

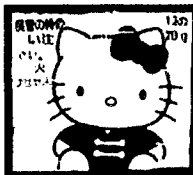
I facilitated a graduate discussion on feminist theory.

¿QUE  
ES  
ESTA  
LOCURA?

I was thanked for my insightful words on critical race theory...

I didn't talk about, nor did I mention critical race theory.

They read my body. They didn't listen to or hear my words...



compgeom.cs.uiu  
c.edu

Today (27 April  
2004 ) Yolanda  
Leyva agreed to  
let my 50 year  
old sister, Herli,  
sit in on her  
Chicana/o  
History course  
in the fall. Herli  
never really  
went to college  
but she's smart  
and oh so  
thirsty...



made me think  
about the  
politics of  
hunger... and of  
thirst...  
and of WATER

8 May 2004 –  
Today I was  
able to  
understand my  
work as first that  
of an  
archaeologist,  
then of a  
genaeologist,  
and now also of  
a cartologist. I  
am mapping my  
history in my  
current context  
to represent the  
conjunctures of  
my beings,  
belongings,  
understandings,  
where I've been  
and where I am.



All of this offers  
my project the  
most informed  
and embodied  
approach to my  
work.

My friend, a  
lesbian mother,  
went to a  
conference with  
her daughter  
who did not  
want to go to a  
session about  
queer youth but  
went to another  
instead. At this  
other session,  
queer youth  
were in  
attendance. We  
talked about  
how that, in  
some ways, was  
better. Same  
with me a  
Chicana doing  
third-space  
work. Apply  
example.

Panties on the  
heads of soldiers  
as act of  
degradation and  
humiliation.

¿QUE  
ES  
ESTA  
LOCURA?

I don't like  
(soldier) abuse –  
but I wonder  
why women's  
panties (or any

accoutrements  
of femininity)  
are the ultimate  
symbol of  
degradation...

03 June 2004—  
I am beginning  
to organize my  
thoughts into  
this thing they  
call a  
dissertation.  
And last night I  
dreamt of you  
Gloria. We  
were in  
California at  
some kind of  
gathering of  
hermanas and I  
thought I knew  
you. I wanted to  
approach the  
woman I  
thought was you  
— looming and  
large before me  
when you  
skipped by me  
and announced  
to me with an  
impish grin that  
you were Gloria.  
You turned and  
smiled and  
made me know I  
could call you,  
you knew I  
needed you. I  
called you that  
night and  
realized you  
lived in a  
dormitory. The

person who  
answered had an  
argument with  
someone – one I  
could hear.

They were  
trying to decide  
if they should  
tell me that you  
had died. They  
decided not to  
and so  
forwarded my  
call to a phone  
no one  
answered.

I wasn't ready  
for you to go...

# *La Familia*

Mi hermana,  
Elisa

When she  
walks, she  
makes music  
Musica  
Latina  
The click of  
her heels, the  
jingle of her  
semanales,  
Siete  
pulceras  
finas y  
divinas

I call her my  
quotidian  
Christmas  
tree  
Self-adorned,  
brightly lit  
Orange  
lipstick, pink  
nail polish,  
gold  
arracadas  
that hang  
from her ears  
Se ilumina  
cuando  
entran los  
caballeros  
We are  
different that  
way

Each day a  
celebration

The  
mundane  
made  
magical  
She bathes in  
lavender oil  
and  
candlelight  
Dances as she  
cooks  
La reina de  
su cocina

Summer days  
on the porch  
Waits for  
rain  
Micheladas  
and papel  
picado  
Baños de  
luna under  
the nighttime  
desert sky

She weaves  
half-truths  
with the  
mystical and  
the real  
Prays in her  
gardens  
to her  
bigger-than-  
life statue of  
St. Francis  
Her  
backyard her  
sanctuary

walled in  
 Frida Kahlo  
 blues, and  
 pinks  
 Santa Maria  
 madre de  
 dios ruege  
 por nosotros  
 Ahora y en la  
 hora de  
 nuestra  
 muerte,  
 Amen.

Big green  
 eyes opened  
 wide with  
 wonder  
 Even after  
 life's  
 inevitable  
 disappointm  
 ents

She is the  
 Mema  
 Now that the  
 Mema is  
 gone  
 We go to her  
 for  
 reconciliatio  
 n  
 Nos purifica  
 Dresses our  
 uglies, even  
 our  
 Monsterous  
 imperfection  
 s

With  
brightly-  
colored telas

Making us all  
angels

¡ Mi Casa

es Su Casa !

oh yes...





On (E) Motion

Waves of  
Sorrow

Pull me in,  
take me down,  
turn me over  
and inside out

When I was  
younger  
I would resist  
fight my way  
out  
of these  
troubled  
waters  
Panic, and  
fear  
Gasps for  
breath

Kick and  
claw  
Back to the  
surface,  
Feel for sand  
beneath my  
feet

Now I let  
them come,

these waves  
Carry me  
away,  
a diversion  
a reprieve

I surrender to  
the muddy  
waters'  
current  
And dreamdie  
Come up for  
air  
Breathe deep  
and prepare to  
go down again

All new  
beginnings  
and never  
endings

## **SHOP**

**http://w  
ww.syr  
cultural  
workers  
.com/**

**http://w  
ww.tatte  
redcove  
r.com/**

**http://eb  
ookwom  
an.book  
sense.co  
m/**

**http://w  
ww.wo  
menand  
children  
first.co  
m/**

**http://w  
ww.qui  
mbys.co  
m/**

**http://w  
ww.roo  
mofones  
own.co  
m/**



My nephew,  
 Adam Eli  
 Vigil, died  
 On 8 August  
 2004. He hung  
 himself from a  
 solitary tree  
 in the  
 desert. He was  
 22 years old.  
 He'd lived a  
 life of being  
 bullied, being  
 sick, being  
 alone.

We go to the  
 tree to pray  
 and wonder  
 if he found  
 peace there.

Sorrow can be  
 so big. I  
 wonder if  
 there is a  
 word for it.

I don't  
 think  
 so.

SIN

FIN

## **Appendix B: Third-Space Sites and Subjectivities: A Cartographic Representation**

**(B)ORDERLANDS' RHETORICS**

3<sup>RD</sup>-SPACE  
CONSCIOUSNESS /  
Mestiza / Differential /  
Oppositional / Coalitional  
Orthopraxis = Right Action  
Community

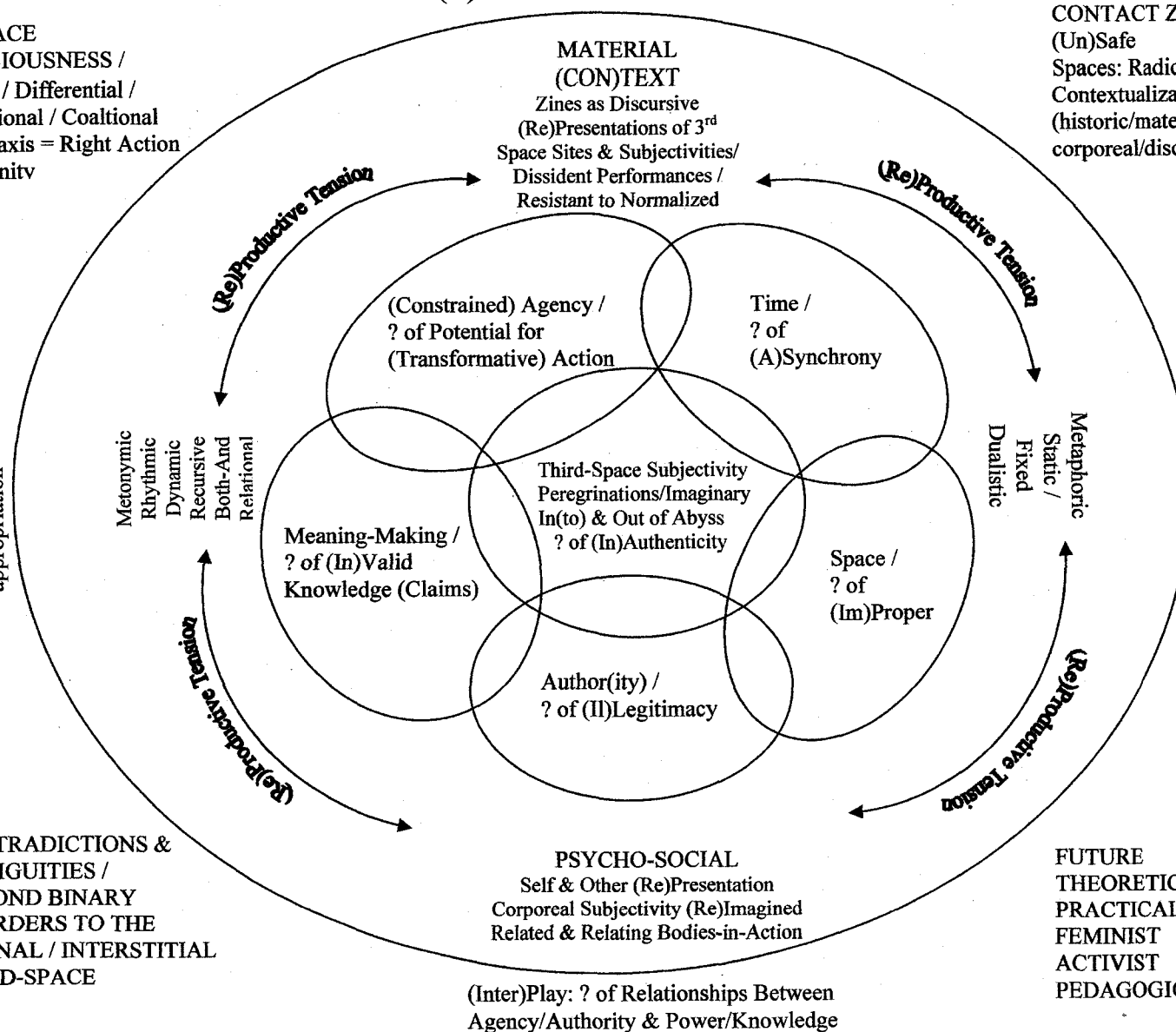
CONTACT ZONES /  
(Un)Safe  
Spaces: Radical  
Contextualization  
(historic/material,  
corporeal/discursive)

3<sup>rd</sup>-Space Practices  
(resistance to)  
appropriation

3<sup>rd</sup>-Space Practices  
(resistance to)  
commodification /  
alternative consumption  
patterns

CONTRADICTIONS &  
AMBIGUITIES /  
BEYOND BINARY  
(B)ORDERS TO THE  
LIMINAL / INTERSTITIAL  
THIRD-SPACE

FUTURE  
THEORETICAL /  
PRACTICAL  
FEMINIST  
ACTIVIST  
PEDAGOGICAL



## References

- 100%*. Volume 2:2. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library. Box 1. Duke University, Durham, NC.
- Alien, [c r] apəl [a] #1*. Witknee. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 1. Duke University, Durham, NC.
- Alien no. too* Witknee. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 1. Duke University, Durham, NC.
- Aliencola*. KariJane, Cameron, Wisconsin. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 1. Duke University, Durham, NC.
- Another Lo-Fi X travaganza: Testimony #1. Jen Smith. Sarah Wood Zine Collection, Rare Book, Manuscript, and Special Collections Library. Duke University, Durham, NC.
- Anzaldúa, Gloria. 1987. *Borderlands, La Frontera: The New Mestiza*. San Fransisco: Aunt Lute Books.
- . 1999. Preface to the first edition.
- Anzaldúa, Gloria E., and Analouise Keating, eds. 2002. *This Bridge We Call Home: Radical Visions for Transformation*. New York: Routledge.
- April Fool's Day*. Spring 1995 Sarah Woods Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 1. Duke University, Durham, NC.
- Bakhtin, Mikhail. 1998. "Discourse in the Novel." In *Literary Theory: An Anthology*, ed. J. Rivkin and M. Ryan, 32–44. Malden, MA: Blackwell Publishers.
- Balsamo, Anne. 1996. *Technologies of the Gendered Body*. Durham: Duke University Press.
- Bamboo Girl*. 2002. Issue 11. ed. Sandata, Sabrina Margarita, New York.
- Bamboo Girl*. #1. Simo, Ana. Dwayne Dixon Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 1. Duke University, Durham, NC.
- Bamboo Girl*. 1999. #8 Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 1. Duke University, Durham, NC.
- Bi-Girl World*. Fall 1992. Sarah Dyer Zine Collection, Rare Book, Manuscript, and special Collections Library, Box 1. Duke University, Durham, NC.

- Bi-Girl World*. Summer 1993. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 1. Duke University, Durham, NC.
- Bi-Girl World*. Winter 1993. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 1. Duke University, Durham, NC.
- Bi-Girl World*. Winter 1994. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 1. Duke University, Durham, NC.
- Bloom, Leslie Rebecca. 1998. *Under the Sign of Hope: Feminist Methodology and Narrative Interpretation*. Albany: State University of New York Press.
- Bordo, Susan. 1993. *Unbearable Weight: Feminism, Western Culture, and the Body*. Berkeley: University of California Press.
- Bordo, Susan. 1993. "The Body and the Reproduction of Feminist?" in *Unbearable Weight: Feminism, Western Culture, and the Body*. Berkeley: University of California Press.
- Brummett, Barry and Bowers, Detine L., "Subject Positions as a Site of Rhetorical Struggle: Representing African Americans," in Rosteck, Thomas, (ed.), (1999). *At The Intersection: Cultural Studies and Rhetorical Studies*. New York: The Guilford Press.
- Butler, Judith. 1993. *Bodies That Matter: On The Discursive Limits of "Sex."* New York: Routledge.
- . 1997. *Excitable Speech: A Politics of the Performative*. New York: Routledge.
- Calico*. #5, Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 1. Duke University, Durham, NC.
- Carrillo Rowe, Aimee. 2005 In Press. "Be-longing: Towards a Feminist Politics of Relation." In *National Women's Studies Association Journal*. 17 (2).
- Cixous, Hélène, "The Laugh of the Medusa," in Bizzell, Patricia and Herzberg, Bruce (ed.), 1990. *The Rhetorical Tradition: Readings from Classical Times to the Present*. Bedford: St. Martin's.
- Code, Lorraine. 1995. "How Do We Know? Questions of Method in Feminist Practice. In *Changing Methods: Feminists Transforming Practice*, ed. S. Burt, [insert 00–00]. Orchard Park, New York: Broadview Press.
- Code, Lorraine. 1995. *Rhetorical Spaces: Essays on Gendered Locations*. New York: Routledge.



- Comstock, Michelle. 2001. "Grrrl Zine Networks: Re-Composing Spaces of Authority, Gender, and Culture." *JAC* online, 21 (2).
- Condit, Celeste Michelle. 1999. "The Character of 'History' in Rhetoric and Cultural Studies: Recoding Genetics." In *At the Intersection: Cultural Studies and Rhetorical Studies*, ed. Thomas Rosteck. New York: The Guilford Press.
- Conquergood, Dwayne. 1991. Rethinking ethnography: Towards a critical cultural politics. *Communication Monographs*, 58, (2), 179-194.
- Corey, Frederick C. 1998. "Crossing an Irish Border." In *Readings in Cultural Contexts*, ed. Judith Martin, Thomas Nakayama, and Lisa Flores, 121-127. Mountain View, CA: Mayfield.
- Daly, Brenda O. 1998. *Authoring a Life: A Woman's Survival In and Through Literary Studies*. Albany: State University of New York Press.
- Davies, Brownwyn. 1993. *Shards of Glass: Children Reading and Writing Beyond Gendered Identities*. Cresskill, NJ: Hampton Press.
- de Certeau, Michel. 1984. *The Practice of Everyday Life*. Berkeley: University of California Press.
- Devault, Marjorie. (1990). Talking and Listening from Women's Standpoints: Feminist Strategies for Interviewing and Analysis. *Social Problems*, 37, (1), 96-116.
- Disco Fred's Got a Vasectomy*. Vol. 1, Aug. '92, Alison Byrne Fields. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 2. Duke University, Durham, NC.
- de Lauretis, Teresa. "The Technology of Gender," in Rivkin, J., and Ryan, M., (ed.), *Literary Theory: An Anthology*. Malden, MA: Blackwell Publishers, Inc.
- Don't Turn Your Back on Her—She's . . . HURRICANE GIRL*, Vol. 1, Issue Fall 1999. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 3. Duke University, Durham, NC.
- Dorothea*. Dwayne Dixon Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 1. Duke University, Durham, NC.
- DuBois, W. E. B. 1998. "The souls of black folk." In *Literary Theory: An Anthology*, ed. J. Rivkin and M. Ryan, 868-872. Malden, MA: Blackwell Publishers.

- Duncombe, Stephen. 2002. "I'm a Loser Baby': Zines and the Creation of Underground Identity." In *Hop on Pop: The Politics and Pleasures of Popular Culture*, ed. Henry Jenkins, Tara McPherson, and Jane Shattuc, 227-250. Durham, NC: Duke University Press.
- Esperanza*. December 2002. Issue #2. Regales, Jackie. Baltimore, MD.
- Essed, Philomena. (1991). Understanding Everyday Racism. Newbury Park, CA: Sage.
- fantastic fanzine: s is for sorry*. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 2. Duke University, Durham, NC.
- Fausto-Sterling, Anne. 2000. *Sexing the Body: Gender Politics and the Construction of Sexuality*. New York: Basic Books.
- Foucault, Michel. 1972. "Power and Strategies." In *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*.
- . 1980. *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*. New York: Pantheon Books. In *Discipline and Punish: The Birth of the Prison*
- . 1995. *Discipline and Punish: The Birth of the Prison*. New York: Vintage Books.
- Gates, H. L. 1998. "The Blackness of Blackness: A Critique on the Sign and the Signifying Monkey. In *Literary Theory: An Anthology*, ed. J. Rivkin and M. Ryan, 903-922. Malden, MA: Blackwell Publishers. 1989
- Gift Idea*, 1 & ½. Luu. Dwayne Dixon Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 1. Duke University, Durham, NC.
- Goodall, H. 1993. The sooner you arrive, the further you have to go (or, Taking the ethnographic turn: A tale about "surrendering to the mystery.") Paper presented at the International Communication Association Doctoral Honors Seminar; Washington, D.C.
- Gray-Rosendale, Laura, and Gruber, Sibylle, eds. 2001. *Alternative Rhetorics: Challenges to the Rhetorical Tradition*. Albany, New York: State University of New York Press.
- Grossberg, Lawrence, Carry Nelson, and Paula A. Treichler, eds. 1999. Cultural Studies. New York: Routledge.
- Gunn Allen, Paula. 1987. *The Sacred Hoop: Recovering the Feminine in Native American Traditions*. Boston: Beacon Press.

Hall, Stuart. 1992. "Cultural Studies and Its Theoretical Legacies." In *Cultural Studies*, ed. Grossberg, Nelson, and Treichler, 277-294.

Haraway, Donna. 1991. *Simians, Cyborgs, and Women: The Reinventions of Nature*. New York: Routledge.

———. 1992. "The Promises of Monsters: A Regenerative Politics for Inappropriate/d Others." In *Cultural Studies*, ed. Grossberg, Nelson, and Treichler, 306, 315, 322, 325.

———. 1997. *Modest\_Witness@Second\_Millennium. FemaleMan(C) \_Meets\_OncoMouse(TM): Feminism and Technoscience*. New York: Routledge.

Hegde, R. S. 1998. "A View from Elsewhere: Locating Difference and the Politics of Representation from a Transnational Feminist Perspective." In *Communication Theory*, 8 (3): 271-297.

*Heresies*. Issue 20. Volume 5. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 3. Duke University, Durham, NC

Herndl, Carl and Licona, Adela. Forthcoming 2005. "Shifting Agency: Agency, Kairos, and the Possibility of Social Action" In Charlotte Thralls and Mark Zachry (ed.), *The Cultural Turn: Perspectives on Communication Practices in Workplaces and the Professions*. Baywood.

Herndl, Carl and Nahrwold, Cynthia. "Research as Social Practice: A Case Study of Research on Technical and Professional Communication" in *Western Communication*, 17 (2): 258-296.

hooks, bell. 1991. In *Re/Search: Angry Women*, ed. Andrea Juno and V. Vale.

*Housewife Turned Assassin*. 1984. Numero #1. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 3. Duke University, Durham, NC.

*how I learned to do IT bloody murder*. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 3. Duke University, Durham, NC.

*how to stage a coup*. Dwayne Dixo Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 2. Duke University, Durham, NC

*HURRICANE GIRL*. Vol. 1, Issue Fall 1998. Kathy Scott. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 3. Duke University, Durham, NC

*i'm so fucking beautiful* # 2. Sarah Wood Zine Collection, Rare Book, Manuscript, and Special Collections Library, Duke University, Durham, NC.

Keating, Christina. 2005 In Press. "Coalitional Consciousness-Building." *National Women's Studies Association Journal*, 17 (2).

Kristeva, Julia, "Women's Time," in Bizzell, Patricia and Herzberg, Bruce, (ed.), 1990. *The Rhetorical Tradition: Readings from Classical Times to the Present*. Bedford: St. Martin's.

*La Bone* #3. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 1. Duke University, Durham, NC.

Leyva, Yolanda Chávez. 2002. "The Revisioning of History Es Una Gran Limpia: Teaching and Historical Trauma in Chicana/o History, Part II." In *La Voz de Esperanza*. October.

Lunsford, Andrea A. 2003. All the Available Means of Persuasion . . . for Feminists. Paper read at Feminisms and Rhetorics Conference, Ohio State University,

*¡Mamasita!* Issue One. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 4. Duke University, Durham, NC.

Marston, William Molton, and Harry G. Peter. 1998. *Archive Editions: Wonder Woman Archives*. Vol. 1. New York: DC Comics.

*Miranda: motherhood and other adventures*. Number Nine. Kate Haas. Portland, OR.

McNay, Lois. 2000. *Gender and Agency: Reconfiguring the Subject in Feminist and Social Theory*. Malden, MA: Blackwell Publishers.

Minh-Ha, Trinh T. 1989. *Woman, Native, Other: Writing Postcoloniality and Feminism*. Bloomington: Indiana University Press.

Moraga, Cherrie. 1998. Free at Last. In *Living Chicana Theory*, ed. Carla Trujillo. Berkeley: Third Woman Press.

Nye, Andrea. 1990. *Words of Power: A Feminist Reading of the History of Logic*. New York: Routledge.

Patton, Cindy and Benigno Sánchez-Eppler, eds. 2000. *Queer Diasporas*. Durham, NC: Duke University Press.

Pérez, Emma. 1998. Irigaray's Female Symbolic in the Making of Chicana Sitios y Lenguas (Sites and Discourses). In *Living Chicana Theory*, ed. Carla Trujillo, 87–101.

- . 1999. *The Decolonial Imaginary: Writing Chicanas into History*. Bloomington: Indiana University Press.
- Pérez-Torres, Rafael. 1995. *Movements in Chicano Poetry: Against Myths, Against Margins*. Cambridge University Press.
- Piepzna-Samarashina, Leah Lakshmi. 2002. "Herbal Allies for Crazy Girls." In *Bamboo Girl*, 11 (April): 37–41.
- Pirate Jenny: A Saucy Little Zine for Your Inner Feminist Revolutionary*. 2000. Volume 1, Issue 3. ed. P.J. Goodman. Santa Barbara. California.
- Pirate Jenny: A Saucy Little Zine for Your Inner Feminist Revolutionary*. 2000. Volume 1, Issue 4. ed. P.J. Goodman. Santa Barbara. California.
- Pirate Jenny: A Saucy Little Zine for Your Inner Feminist Revolutionary*. 2002. Volume II, Issue 1. ed. P.J. Goodman. Santa Barbara. California.
- Pratt, Minnie Bruce. 1984. "Identity: Skin Blood Heart." In *Yours in Struggle: Three Feminist Perspectives on Anti-Semitism and Racism*, by Elly Bulkin, Minnie Bruce Pratt, and Barbara Smith, 11–63. Brooklyn, N.Y.: Long Haul.
- Pratt, Mary Louise. 1992. *Imperial Eyes: Travel Writing and Transculturation*. New York: Routledge.
- Price Herndl, Diane. 2003. "Johnny Mnemonic Meets the Bimbo: Feminist Pedagogy and Postmodern Performance." In *The Teachers Body*, ed. Diane Freedman and Martha Stoddard Holmes, 59–68. Albany, NY: State University of New York Press..
- Prokhovnik, Raia. 1999, 2002, 10, 11, 129. (Im)Possible Transmogrifications: Explorations Beyond the Binary
- Pure Vamp*. Gretchen. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 5. Duke University, Durham, NC.
- Reynolds, Nedra. 1998. "Interrupting Our Way to Agency: Feminist Cultural Studies and Composition." In *Feminism and Composition: In Other Words*, ed. Susan Jarrat and Lynn Worsham, [pp?]. New York: MLA.
- Riot Grrrlz*. Outer Space Editor, Lizzard Amazon, The Bitch Manifesto, Notes, Second Year, 1970. Zine.
- Riot Temptresses*, One. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 5. Duke University, Durham, NC.

- Rodríguez, Juana María. 2003. *Queer Latinidad: Identity Practices, Discursive Spaces*. New York: New York University Press.
- Rubyfruit Manifesto*. #2. Sarah Wood Zine Collection, Rare Book, Manuscript, and Special Collections Library, Duke University, Durham, NC.
- SAD*. Issue number one. '93 Mary Burt. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 6. Duke University, Durham, NC.
- Saldívar-Hull, Sonia. 1999. "Introduction to the Second Edition." In *Borderlands/ La Frontera: The New Mestiza* by Gloria Anzaldúa. San Francisco: Aunt Lute Books.
- Sandata, Sabrina Margarita, ed. 2002. *Bamboo Girl*, Issue 11, April. New York.
- Sandoval, Chela. 2000. *Methodology of the Oppressed: Theory Out of Bounds*. Minneapolis: University of Minnesota Press.
- Sanesey, Mary Ellen. 1984, correspondence in *Housewife Turned Assassin*. 1984. Numero #1. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 3. Duke University, Durham, NC.
- Sensational Comics*. 1998. No. 2 (February). In *Archive Editions: Wonder Woman Archives, Volume 1*, William Molton Marston and Harry G. Peter. New York: DC Comics.
- Smith, Linda Tuhiwai. 1999. *Decolonizing Methodologies: Research and Indigenous Peoples*. New York: Zed Books.
- Spivak, Gyatri. 1996. "Poststructuralism, Marginality, Postcoloniality and Value." In *Contemporary Postcolonial Theory: A Reader*, ed. P. Mongia, 198–223. New York: St. Martin's Press.
- Tabak, Lauren. 2000. "Sexuality, Gender and Identity: Theories on Discursive Constructionism or Hetero Hell: My Year as a Queer in a House of Straights." In *Pirate Jenny*, vol. 1, issue 3, ed. P.J. Goodman. Santa Barbara, California.
- Tater Taught*. #1, Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 7, Duke University, Durham, NC.
- Tattle Tale*. September 1995. Misi Herliczek, Lenox, MA. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 7, Duke University, Durham, NC.

*The Bitch Manifesto* by Joreen. Reprinted by Lizzard Amazon, Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 7, Duke University, Durham, NC.

Torres, Edén E. 2003. Chicana Without Apology: The New Chicana Cultural Studies. New York: Routledge.

*The Urban Herbalist*. 1994. Issue No. 11, May. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 7, Duke University, Durham, NC.

*Thrift Score: A Zine About Thrifting*. Spring 1994, Issue One. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 7, Duke University, Durham, NC.

Tinkcom, Matthew, Joy Van Fuqua, and Amy Villarejo. 2002, "On Thrifting." In *Hop on Pop: The Politics and Pleasures of Popular Culture*, ed. Henry Jenkins, Tara McPherson, and Jane Shattuc, [page nos?]. Durham, NC: Duke University Press.

Trujillo, Carla, ed. 1998. *Living Chicana Theory*. Berkeley: Third Woman Press.

VALLEY RIOT GRRRL. Ericka Babydoll and Jennifur Pesky. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 7, Duke University, Durham, NC.

Vázquez, Francisco H. and Torres, Rodolfo D., 2003. *Latino/a Thought: Culture, Politics, and Society*. Lanham : Rowan and Littlefield Publishers, Inc.

*Wild Womyn*. Issues 1–4. Sarah Dyer Zine Collection, Rare Book, Manuscript, and Special Collections Library, Box 7, Duke University, Durham, NC.

*Women's Self Defense: Stories & Strategies of Survival* [more info to come?]

*Zuzu and the Baby Catcher: midwife•meets•motherhood*. No. 3. 03/03/03. by Rhonda Baker, Portland OR.